



Campos for Assembly, raise the minimum wage, tax soda, Kaplan for Oakland mayor, more money for Muni, Kelly in D10, and stop flipping homes! Our guide through the Nov. 4 election labyrinth.

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# ENDORSEMENTS

YARR, ANOTHER FEST!

Top Treasure Island Music Festival picks **P20**

CIA AND COCAINE

New film validates Gary Webb's journalism **P13**

BY GEORGE

Book honors Kuchar's 'cinematic cesspool' **P31**



# SMART, EFFECTIVE LEADERSHIP

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NOVEMBER 4



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**MALIA COHEN**  
SUPERVISOR, DISTRICT 10



**SCOTT WIENER**  
SUPERVISOR, DISTRICT 8

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Supervisor, District 10:  
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**David Chiu**

State Assembly,  
District 19:  
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**Dave Jones**

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District 2:  
**Fiona Ma**

Superintendent of  
Public Instruction:  
**Tom Torlakson**

## LOCAL BALLOT MEASURES

**YES** PROP A: Transportation Bond

**YES** PROP B: Muni Funding

**YES** PROP C: Children's Programs

**YES** PROP D: Retirement Benefits

**YES** PROP E: Creating a Healthy SF!

**YES** PROP F: Pier 70 Redevelopment

**NO POSITION** PROP G: No Position

**NO** PROP H: Against Playgrounds

**YES** PROP I: For Playgrounds

**YES** PROP J: Raise Minimum Wage

**YES** PROP K: Affordable Housing

**NO** PROP L: Outdated Transit Policies

## STATE BALLOT MEASURES

**YES** PROP 1: Water Bond

**YES** PROP 2: Rainy Day Fund

**YES** PROP 45: Make Health Insurers Justify Rates

**NO POSITION** PROP 46: No Position

**YES** PROP 47: Reform Sentencing

**YES** PROP 48: Approve Tribal Gaming Compromise

▼ indicates that the candidate is LGBT

**www.AliceBToklas.org**

Paid for by Alice B. Toklas LGBT Democratic Club PAC FPPC #842018.



ON OCTOBER 19, THE 11TH ANNUAL NIKE WOMEN'S HALF MARATHON, A RACE TO BENEFIT THE LEUKEMIA AND LYMPHOMA SOCIETY, WILL HIT THE STREETS OF SAN FRANCISCO. COME OUT & SUPPORT THE RUNNERS AS THEY TAKE ON 13.1 MILES OF SAN FRANCISCO'S FINEST HILLS.

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POST ST, GEARY ST, SUTTER ST, POWELL ST, STOCKTON ST, GRANT ST, KEARNY ST, MONTGOMERY ST. NORTHBOUND TRAFFIC USE EMBARCADERO OR VAN NESS. EASTBOUND TRAFFIC USE BUSH ST.

### THE TENDERLOIN & WESTERN ADDITION 5:00AM-9:00AM

POST ST, HYDE ST, ELLIS ST & TURK ST, POLK ST & FRANKLIN ST, GOUGH ST, GOLDEN GATE AVE. NORTH OR SOUTHBOUND TRAFFIC MAY CROSS THE COURSE AT VAN NESS OR FILLMORE. EAST AND WESTBOUND TRAFFIC CAN CROSS AT EDDY OR MCALLISTER - EXPECT DELAYS.

### ALAMO SQUARE AND THE PANHANDLE 5:00AM-10:00AM

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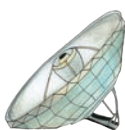
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## MAYOR MYSTIFIED BY OCCUPIERS

A crowd gathered in solidarity with **Occupy Hong Kong** in San Francisco's Financial District Oct. 1. But at least one San Franciscan seemed confused by the message: Mayor Ed Lee told the Chronicle he wasn't up to speed on the Hong Kong protests, commenting that "if they're anything like Occupy San Francisco, you're going to have to study it for a while to see what there are trying to say." Meanwhile, Lee drew criticism for observing China's National Day by raising the Chinese flag from his City Hall office, alongside delegates from the Chinese consulate. Maybe he was just too preoccupied with business deals involving Chinese investors to read up on the huge, historic pro-democracy movement.

## LOCAL COMICS LOVE

Congrats to the local Bay Area indie artists at last weekend's **APE 2014** — the comics expo was so much artsy goodness. The Guardian went out and had a grand ol' time, meeting Kelly Martin (creator of Doctor Lollipop, pictured), Katie Longua (creator of ROK), and Babs Tarr (who recently redesigned Batgirl to be less sexytimes and more practical). Also a hearty shoutout to the political cartoonists of Mission Mini-Comix, who had the best prices at APE, bar none: \$1 for seven political cartoons raking Mission gentrifiers over the coals, and even taking City College's accreditors to task. Lesson learned: The Bay Area has a great local comics lineage, so ditch the mainstream stuff and support local artists.

## FACEBOOK UNION DRIVE

The second-citizens of the tech world, shuttle bus drivers, are now trying to unionize. **Drivers of Loop Transportation**, who mostly ferry Facebookers, are trying to join the Teamsters Union. They're sick of their "split shifts," mandating them to work mornings and the evenings with an extended break in-between. "You spend 16 hours a day — no time for family, no time for the kids," Jimmy Maerina, a driver, told the New York Times. "When I leave home in the morning, my kids are sleeping, and when I get home at 9, they're done with their homework." Facebook lavishes meals, workout trainers, parties and more on their own employees, while their shuttle driver contractors get squat. Is there a dislike button for that?



## HOT AND STICKY HARDLY STRICTLY

If you were among the estimated 750,000 people who poured into Golden Gate Park this past weekend for **Hardly Strictly Bluegrass**, our raucous annual celebration of all things bluegrass(-ish) under a blazing sun, chances are you're doing some serious rehydrating this week. Check our photos and review on the Noise blog at [www.sfbg.com](http://www.sfbg.com) while you're at it. GUARDIAN PHOTO OF RYAN ADAMS BY EMILY SELVIN

## WORD UP

Who says no one reads anymore? **Litquake** begs to differ, with a robust 15th edition that welcomes more than 850 (!) authors to its various venues. The literary festival kicks off Fri/10 with "Viva Fifteen," a Quinceañera party, at Z Space, and it's basically a choose-your-own-adventure from there: check out National Book Critics Award winner Nicholson Baker, Man Booker Prize finalist Emma Donoghue, a "Poetry World Series," an event with comedian and podcast sensation Marc Maron, or the ever-popular Lit Crawl. Or do it all! Sleep is overrated ... literature is not. Through Oct 18; [www.litquake.org](http://www.litquake.org).



## FLIP(PER) THE SCRIPT

No one can deny the Freudian allure of putting your hands on a sleek, thrumming machine and slamming the flippers hard to get your ball in the hole (score!). But writer Jetta Rae's upcoming, innovative lecture "**The Tilted Hand: Sexism and Racism in Pinball**" (Sun/12, 6pm-8pm, \$15. Pacific Pinball Museum, 1510 Webster, Ala. [www.pacificpinball.org](http://www.pacificpinball.org)) asks why the erotic power dynamic of pinball always has to be expressed so, er, insensitively — especially now that the pinball demographic has moved beyond adolescent boys. Rae "will deliver a crash course in intersectional oppression and show why and how unexamined, unchecked racism and sexism can halt pinball's cultural comeback. There will also be lots of pictures of pinball machines!"

## BIG SODA'S BIG MONEY

If the soda tax proponents brought a carbonated supersoaker to the November ballot showdown, the **American Beverage Industry** brought a soda tsunami. New campaign finance reports filed Monday, Oct. 6, show the soda industry gave \$7.7 million dollars to shoot down the sugary beverage tax ballot proposition in San Francisco alone. That number is completely off the charts. "It makes your eyeballs pop,"



Sup. Scott Wiener, co-author of the tax, told us. Local ballot races often top out in the hundreds of thousands of dollars, if that. This \$7.7 million is like bringing an atom bomb to a pistol duel. But will the money, and its requisite commercials, billboards and "grassroots" organizers, hoodwink San Francisco?



## FLASH DANCE

Mission street youth support organization At the Crossroads ([www.atthecrossroads.org](http://www.atthecrossroads.org)) reaches out to homeless young adults and provides much-needed services. But as a nonprofit, At the Crossroads needs some help too. That's where the glorious power of SF nightlife steps in — or rather slides in backwards, drops a cardboard square, and does a headspin. **The Dance SF with Grandmaster Flash** (Sat/11, 9am-5pm, \$25. Mighty, 119 Utah, SF. [www.mighty119.com](http://www.mighty119.com)) is an all-day benefit dance-a-thon with the godfather of hip-hop DJs — the man who invented the turntable backspin and popularized scratching. Also on board for eight hours of dance floor mania: beloved SF party crews Afrolicious, Motown on Mondays, Non Stop Bhangra, and many more.

## ON THE GRID

If you were a fan of the "Bikes to Books" literary history map published in the Guardian last year, you won't want to miss "**Making History by Making Maps**," a follow-up event with creators Burrito Justice and Guardian contributor Nicole Gluckstern. Geographer and author Dick Walker (The Atlas of California: Mapping the Challenge of a New Era) joins the cycling enthusiasts for this Shaping San Francisco-hosted event Wed/8 at the Eric Quezada Center for Culture and Politics; there's also a related bike tour exploring the city's literary streets Sat/11. Bookmark Shaping SF's informative website ([www.shapingsf.org](http://www.shapingsf.org)) for more public talks (and bike tours!) focusing on the city's hidden history.





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# Endorsements 2014

Vote to give Muni more money, raise the minimum wage, discourage real estate speculation, and send Campos to Sacramento

Welcome to the November 2014 edition of a decades-long Bay Guardian tradition. As usual, we did many hours of endorsement interviews with candidates and ballot measure proponents and opponents, along with additional research to arrive at our picks, some involving difficult decisions. We'll be posting the audio from most of those endorsement interviews at SFBG.com/Politics, so come listen in if you want more information. And don't forget to vote by Nov. 4.

## CALIFORNIA ASSEMBLY DISTRICT 17

### DAVID CAMPOS

We'll keep this brief because we already endorsed David Campos in the June primary election, but our enthusiasm for his candidacy has only grown since then. San Francisco needs a strong, clear, passionate progressive advocate in Sacramento, particularly as we deal with growing pains and displacement challenges exacerbated by state housing, tax, and election laws and cutbacks in funding for transit and affordable housing. His opponent, David Chiu, is a skilled lawmaker and he wouldn't be a bad legislator. But Chiu's neo-liberal economic positions (from the Twitter tax break to a business tax reform that favored the tech industry) and willingness to cut deals with powerful interests rather than hold the progressive line in favor of vulnerable populations give us doubts about what he'd do in Sacramento. We have no such doubts about Campos, who has proven himself to be an effective and trustworthy advocate for renters, workers, consumers, and those who need support against powerful economic and political players. That's why he won the support of outgoing Assemblymember Tom Ammiano and a wide array of progressive entities.

## BART BOARD, DIST. 8

### NICK JOSEFOWITZ

This was a surprisingly tough choice given how long we've been want-



ing someone to make a strong and well-funded challenge to entrenched incumbent James Fang, San Francisco's only Republican elected office holder and the longest serving director at an agency that has been hostile to worker safety reforms and meaningful oversight of the BART Police Department. We got our wish this year when Nick Josefowitz, a solar energy entrepreneur, entered the race, did well in fundraising, and got lots of progressive political support. But SEIU Local 1021 strongly supported Fang, who walked the picket lines with striking BART workers last year. They and other Fang allies also highlighted Josefowitz's opposition to CleanPowerSF and

Prop. G, raising questions about his progressive credentials and political naïveté. Fang deserves credit for supporting BART workers last year and with advocating for a BART extension to Ocean Beach. But the BART board needs new blood, and we believe Josefowitz has the energy, ideas, and perspective to move the district in a more sustainable, accountable, and innovative direction.

## OAKLAND MAYOR

### 1. REBECCA KAPLAN

### 2. DAN SIEGEL

Unlike in San Francisco, where it's sometimes tough for our pro-

gressive-minded editorial team to get excited about most candidates running for local office, we've got legitimately high hopes for both of our picks for the Oakland mayor's race. Both Rebecca Kaplan and Dan Siegel offer compelling visions for a diverse and dynamic Oakland at a time when the city is in need of strong leadership. Kaplan, a LGBT candidate who gets around the city by bicycle and has a keen interest in sustainability, has a decade of public service involvement, including holding the at-large seat on the Oakland City Council. She's emphasizing tackling unemployment and expanding local hiring for the Police Department as a way to improve trust between police and residents. Dan Siegel, a civil rights attorney with a laudable track record in Bay Area social justice movements, is deeply focused on raising the minimum wage to \$15 an hour, defending the city's poor and working-class residents from displacement in the face of gentrification, advancing police reform, and tackling inequality in public education. Whether Oaklanders vote for Kaplan first and Siegel second, or Siegel first and Kaplan second, we think they will have cast a vote for strong progressive leadership in Oakland.

## SAN FRANCISCO BOARD OF SUPERVISORS

• DISTRICT 2 •

### 1. MARK FARRELL

### 2. JUAN-ANTONIO CARBALLO

We at the Bay Guardian will always have ideological differences with whoever represents District 2 (Marina, Pacific Heights, Sea Cliff), which is one of the wealthiest and most conservative districts in the city. And we've differed with incumbent Mark Farrell on many issues, from condo conversions to business tax policy. But Farrell has proven to be a smart, humble, and accessible legislator who often works cooperatively with his more progressive colleagues to do the city's business. His business background and fiscal expertise made him a solid chair of the Budget Committee, even if we'd

like to see more resources directed to social services. And we applaud his recent efforts to address homelessness in the city and to work on legislation to discourage homeowners from keeping vacant rooms out of the housing market. Challenger Juan-Antonio Carballo is more progressive and has some good ideas for encouraging innovation in city government, but he's new to politics and could use a bit more seasoning before he's ready for the Board of Supervisors.

• DISTRICT 4 •

### KATY TANG

Since being appointed by the Mayor's Office to fill the seat that was vacated when Carmen Chu was named Assessor-Recorder, Katy Tang has mostly continued the role she played previously of competently tending to various concerns of her Sunset District constituents. But over the last year, as political tensions in the city have increased (such as between renters and landlords and supporters and opponents of CleanPowerSF), Tang has played an increasing vocal political role on behalf of the Mayor's Office and vested economic interests, leading the attacks on the anti-speculation tax and other progressive reforms. We'd rather see her focus on her district, including the promising Sunset District Blueprint she introduced and its major political challenge of getting westside residents to finally accept more housing density. The eastern neighborhoods are growing rapidly and we're hoping Tang and her neighbors will accept their share of the burden, and she has our support in that process. The Ocean Beach Master Plan that she's been working on, something made more pressing by rising sea levels, also needs more political leadership to come to fruition, and we support that effort as well.

• DISTRICT 6 •

### 1. JANE KIM

### 2. JAMIE WHITAKER

Jane Kim has sought to advance some laudable goals during her time in office, telling us her priorities

CONTINUES ON PAGE 8 >>



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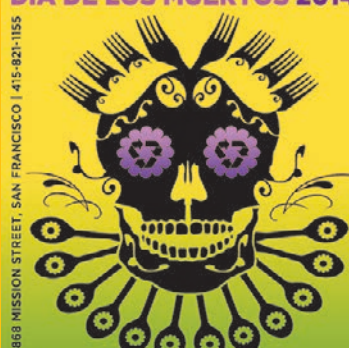


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## DISTRICT 6: JANE KIM, JAMIE WHITAKER CONT>>

have been to preserve affordable housing, improve pedestrian safety, and reform the homeless shelter system. Yet time and again, she's demonstrated a willingness to support and compromise with Mayor Ed Lee, a tactic that has resulted in weaker outcomes than the city's progressive ranks would hope for at a time when corporate influence in government has rendered City Hall out of touch with ordinary residents. For instance, Kim agreed to weaken a housing balance measure that would've created an enforcement mechanism to ensure a balance of affordable housing in San Francisco, and has questionable ties to lobbyist and former Mayor Willie Brown. Kim is a former Green Party member who comes from the progressive community and is a smart legislator, but she's also an ambitious politician who's also been willing to divide and weaken the city's progressive movement. It's a careful balancing act that she doesn't always pull off. She sponsored the Twitter tax break that fed the tech boom and hyper-gentrification, but now she is working to prevent that industry from gobbling up existing light industrial and office space. We grant her our endorsement in the hopes that she'll use her influence to advance sound progressive policies. If you'd prefer to press the reset button and go with a candidate who's less experienced and less well-known, but nevertheless critical of cutting deals for corporate interests and allowing rampant construction to continue apace in District 6, vote for Jamie Whitaker.

• DISTRICT 8 •

### 1. SCOTT WIENER 2. GEORGE DAVIS

It's not easy to endorse Scott Wiener after all the battles that we and our progressive allies have had with him. We've fought him on condo conversions, CEQA reform, outlawing public nudity, and with generally siding with property owners and the business community. He often takes strong, uncompromising stands on issues that can infuriate his political opponents. But just as often, that strong political leadership has been in the service of things we believe in and support. Wiener has been the board's biggest champion for creating a sustainable transportation system and getting more resources (along with more scrutiny) for Muni. He has been a leader on sup-



porting nightlife in San Francisco, the best ally that bar owners and event promoters have had in many years. Wiener has a strong, independent political perspective and courage to cast tough votes, as when he gave the CleanPowerSF program a critical veto-proof majority. We've also found him to be honest and accessible even when we don't agree with him. George Davis is a single-issue candidate focused on nudity, and we're offering him our second slot mostly for symbolic reasons.

• DISTRICT 10 •

### 1. TONY KELLY 2. MALIA COHEN

The Guardian enthusiastically endorses Tony Kelly for District 10. Incumbent Malia Cohen is someone we like and don't have strong opposition to, but she has not provided the leadership this district needs, particularly as it rapidly grows and wrestles with high unemployment, gun violence, neglected units in public housing, and environmental hazards that pose a threat to public health. Kelly is a knowledgeable advocate who has presented a detailed and thoughtful plan for crafting solutions in this changing and challenging San Francisco district, while refusing money from developers and real estate interests to make the point that the city should prioritize stabilizing affordable rental stock and preventing displacement. We appreciate Cohen's service over the past four years, including moving forward the Schlage Lock development site in Visitacion Valley and facilitating gun buyback programs to prevent street violence. But at the end of the day, Kelly's ideas on how to tackle some of D10's greatest challenges strike us as being more

principled, well-researched, and closely aligned with progressive principles.

## SF MEASURES

### PROP. A: TRANSPORTATION BOND

#### YES

San Francisco's transportation system has some serious needs, and this \$500 million general obligation bond is an important first step in addressing more than \$7 billion in desperately needed capital projects, including Muni's long list of deferred maintenance needs. Almost a third of the money will go to safety, circulation, and streetscape projects through the city, including finally addressing the cluttered, confusing mess on Market Street. The projects will benefit motorists, pedestrians, and cyclists. Although some critics of the San Francisco Municipal Transportation Agency have begun to raise concerns about soft language in the list of projects, suggesting it will go to cost overruns on the Central Subway project, SFMTA Director Ed Reiskin categorically told us that isn't true. Besides, there's no denying SFMTA needs the money to upgrade a transportation system that is at the breaking point at many times and places. And given that this measure requires a two-thirds vote, it deserves everyone's vote and it has our strong and unqualified support.

### PROP. B: TYING MUNI FUNDING TO GROWTH

#### YES

There's an undeniable logic to Prop. B, which would increase the city General Fund contribution to the San Francisco Municipal Transportation Agency as the city's population and workforce increase. That makes sense: Muni's operating costs go up along with its ridership. Prop. B is retroactive to the last funding increase 10 years ago. Since then the population has jumped about 10 percent, immediately giving Muni about \$22 million more per year. Ideally, Muni's dire funding needs would be met with a new revenue source, and we share the concerns of advocates for social services and affordable housing that this measure will put more pressure on them during budget season. City leaders had promised to put a local increase in the vehicle license fee on this ballot, which we supported. But when Mayor Ed Lee balked, Scott Wiener and five of his colleagues responded with Prop. B. This measure contains a provision allowing the mayor to repeal this set-aside if and when voters approve the local VLF increase. Mayor Lee has pledged to do the VLF measure in 2016, so Prop. B is an important stopgap measure and leverage to make sure our flip-flopping mayor keeps his word this time.

### PROP. C: CHILDREN'S FUND REAUTHORIZATION

#### YES

This is a set-aside of city funds for children's programs, in three parts. It renews the Children's Fund, which provides youth services through a property tax assessment; the Public Education Enrichment Fund, a General Fund set-aside that goes

mostly to the school district; and the Rainy Day Fund, another city set-aside during hard times at the school district. It would guarantee that youth programs — including preschool programs, art and music curriculum in schools, and violence prevention programs — continue receiving these dedicated funds for at least another 25 years. Prop. C is the culmination of the efforts of a grassroots coalition of youth service providers who worked for about two years on crafting this measure. The Guardian strongly supports this measure, which helps thousands of young people in vulnerable situations in San Francisco.

### PROP. D: RETIREE HEALTH BENEFITS

#### YES

This measure was unanimously placed on the ballot by the Board of Supervisors to give most employees of the old San Francisco Redevelopment Agency — a locally based state agency that was disbanded by Gov. Jerry Brown and the Legislature — and its successor agency the same retiree health benefits as other city employees. This covers less than 50 employees, so the Controller's Office estimates it will cost about \$75,000 spread over many years. These employees work mostly on facilitating affordable housing projects that the city desperately needs, and it's a basic fairness issue that deserves voter support.

### PROP. E: SODA TAX

#### YES

San Francisco and Berkeley have the chance to spark a national turning point against diabetes and obesity this election by instituting a 2-cents-per-ounce sugary beverage tax. Much like cigarettes were in a previous generation, sugary drinks are as ubiquitous as they are unhealthy. But unlike sugar-filled foods, the human body does not feel satiated after downing a Big Gulp: We just want more. Our city's low-income neighborhoods have suffered the brunt of higher obesity and diabetes rates, which studies have linked to these sugary beverages. The science is clear and these mounting health care costs hurt all of us. The soda industry is pumping record-breaking dollars into this race because it fears this will start a national movement against soda. Do not believe the sky-is-falling cries from the indus-





try, or its attempt to cast this as an affordability issue that hurts low-income communities of color, the very communities that the soda industry targets and this measure seeks to help. This is about discouraging unhealthy behaviors and raising tax revenue for health and fitness programs, which is why it needs a two-thirds vote. Fight big soda's big money, ignore the lies, and vote for health.

## PROP. F: PIER 70

### YES

Guess what? The Bay Guardian is endorsing a measure for a massive waterfront development project. No, this isn't a love fest with the developers of tech offices and market-rate housing. There's an important principle here: Forest City, the developer of Pier 70, has shown itself to be responsive to community stakeholders. It has committed to allocate 30 percent of the project's units as affordable housing, which is sorely needed and more than most projects offer. The developers have spent years meeting with neighborhood groups, earning endorsements even from the Sierra Club. Prop. B, which passed in June, created a rule requiring voters to weigh in on new waterfront development proposals that would stand taller than existing height limits. That's why the Pier 70 project is on the ballot — and that's why the developers have maximized the project's public benefits. Forest City's measure can be read as a sign that Prop. B incentivized waterfront developers to present better projects.

## PROP. G: ANTI-SPECULATION TAX

### YES

Technically, this measure is a tax, but it's a tax that its proponents say they hope never gets levied. The idea is to discourage a bad behavior that has been fueling the eviction epidemic and driving up housing costs in San Francisco: real estate speculators flipping homes for profit, often evicting longtime tenants in the process in order to maximize that profit. It would levy a 24 percent tax if a property was flipped with a year of purchase or 14 percent within five years. It exempts single-family homes and large apartment complexes, focusing on the units targeted by speculators. This measure revives legislation Harvey Milk introduced shortly before his assassination, and it was



the top policy proposal to come out of a series of tenant conventions earlier this year. Opponents, led by Realtor associations that have dumped nearly \$1.5 million into the race, call it a "housing tax," claiming it will drive up rents. But such fear tactics have little basis in reality. The real threat to housing stability in San Francisco is from the rapacious speculators, often from out of town, that this measure is designed to rein in.

## PROP. H: BEACH CHALET SOCCER RENOVATION

### NO

This measure — opposing replacing an underused grass field with artificial turf soccer fields at the edge of Golden Gate Park — was a tough call. On the one hand, studies are mixed on the ultimate safety of playing fields made from recycled rubber tires (plus the potential long-term environmental consequences of using this material), and the potential flood of stadium light so close to Ocean Beach concerns us. Viscerally, this project bothers us. On the other hand, the switch to an artificial turf field here has been approved by every political body that has considered it and it has the support of progressive Sup. Eric Mar, who often champions families. Opponents' concerns have been vetted over six years, and lack of park access is an equity issue. Our city fights tooth and nail to keep every family as we watch our child population continue to dwindle. The grass field is now underused, and the city's children need a revamped place to play. With some reservations, we urge you to vote no and allow this project to finally move forward.

LEFT: WITH RESERVATIONS, WE'RE SAYING YES TO TURF IN GOLDEN GATE PARK, BUT NO ON PROP. I. RIGHT: DON'T LET BIG SODA BUY THIS ELECTION: YES ON E IN SF AND YES ON D IN BERKELEY.

## PROP. I: RENOVATION OF FIELDS

### NO

This proposition represents a disturbing growing trend in local politics. Prop. I is a response to Prop. H, the measure which means to block the creation of an artificial turf field at the edge of Golden Gate Park. If approved with a greater majority than Prop. H, Prop. I would void it. This is known as a "poison pill" measure, hard bargaining by politicians trying to torpedo propositions they do not agree with. This (rightly) breeds the public's distrust of politics and politicians. Also, it's just bad governance. If approved, the Recreation and Park Department could construct turf fields and bright flood lighting over any children's playground or existing grass field if it can prove that doing so would double the park's attendance, preventing the normal discretionary review and appeal processes. Proponents are also cloaking this campaign in a "help our kids" message, which rings hollow.



This is bad politics, bad policy, and just plain bad.

## PROP. J: MINIMUM WAGE INCREASE

### YES

San Francisco bears the unfortunate distinction of having the fastest-growing income inequality in the country — that's why it's so important to raise the pay of the lowest-paid workers. San Francisco could alleviate its growing wealth gap and maintain its progressive distinction as having the highest nationwide minimum wage if voters approve Prop. J. This bid to raise the minimum wage, placed on the ballot following a consensus between Mayor Ed Lee and the Board of Supervisors, would increase hourly earnings for the lowest-paid San Francisco employees to \$15 an hour, up from \$10.74, by 2018. To give you a sense of how much that's needed, the National Low Income Housing Coalition estimates that a renter must earn \$29.38 an hour in order to afford a one-bedroom, market-rate apartment in San Francisco. Prop. J poses an opportunity for San Franciscans to move toward greater economic equality. Vote yes and help turn the tide against the ugly wealth gap.

## PROP. K: HOUSING POLICY STATEMENT

### YES

When Sup. Jane Kim introduced this measure as the Housing Balance proposition, it was good legislation that might have helped balance the development of affordable and luxury housing, slowing down market-rate housing with additional studies and hearings when affordable units drop below 30 percent of total housing

production. Then it got attacked by developers, political power brokers, and the Mayor's Office and got turned into a fairly meaningless policy statement encouraging a housing boom and studies of how to reach 33 percent affordability. That is, 33 percent affordable by those making 120 percent of area median income and below and half by those making up to 150 percent AMI. We don't like that upward creeping definition of "affordable housing" and we don't think this measure should be needed to ask the Mayor's Office to study how to meet its own stated housing policy goals, including the 30,000 units by 2020 goal that Mayor Ed Lee announced in January. He should have had a plan before making his pledge. But if this is what our elected officials require to start taking affordable housing development seriously, then fine, vote yes.

## PROP. L: PRO-CAR POLICY STATEMENT

### NO

This measure is a shortsighted primal scream by motorists in a transit-first city that is rapidly growing and trying to address pedestrian and bike safety issues and chronic underfunding of Muni. It's a difficult balancing act, and we understand that motorists feel frustrated by traffic jams and the fact that it's not cheap or easy to park their cars (which is also the case in every major metropolis in the world). But this simplistic solution — which seeks to divert Muni funding to build more parking lots and give residents veto power over new parking controls in their neighborhoods — would only make things worse for everyone. With San Francisco rapidly adding jobs and homes within its finite road network, it's more important than ever to encourage people to choose alternatives to the automobile, which also helps those who must drive. Good parking management policies also help drivers find parking spaces by encouraging turnover. But for motorists to act like some oppressed class is ridiculous, and voters should soundly reject this measure, which reeks of overentitlement and refusal to acknowledge the complex realities of urban living.

## BERKELEY'S MEASURE D: SODA TAX

### YES

Less ambitious than San Francisco's beverage tax, Berkeley's measure levies a one-cent-per-ounce tax on sugary

CONTINUES ON PAGE 10 >>



## YES ON BERKELEY'S MEASURE D CONT>>

drinks (versus two in SF). And this measure only needs a majority to pass, as the taxes will go into the city's General Fund, as opposed to funding specific health measures. While this may on the surface seem problematic, the ultimate goal for the tax is not to generate revenue, but to raise the price of soda to dissuade people from buying it. As diabetes rates soar in low-income communities of color, Berkeley residents have a clear opportunity to promote public health and raise a little money in the process.

## SF CITYWIDE OFFICES

### ASSESSOR-RECORDER

#### CARMEN CHU

This office is vitally important to San Francisco city government, assessing property for tax purposes and bringing in about one-third of the city's General Fund revenue. So a willingness to hold firm with commercial

property owners seeking reassessments is the key. Carmen Chu, who was appointed by the Mayor's Office to the Board of Supervisors and then to this office, has always been a little cozy with downtown and landlords, so we would have liked to see someone challenge her and offer another option. But Chu is definitely smart and professional and she seems to be running this office well, so we're happy to give her our endorsement.

### PUBLIC DEFENDER

#### JEFF ADACHI

The Bay Guardian enthusiastically endorses Public Defender Jeff Adachi, who has held office since 2003. Adachi hasn't been shy about holding the San Francisco Police Department accountable for unfairly targeting the poor, and he's worked to implement programs that go beyond upholding the basic right to legal counsel, co-founding the Reentry Council to help coordinate the delivery of employment, education, and substance abuse treatment to individuals who were recently released from prison or jail and face barriers to getting onto solid footing. We support Adachi for his demonstrated commit-



ment to stand by his principles.

## CCSF BOARD OF TRUSTEES

• FOUR-YEAR SEAT (3 OPEN) •

### WENDOLYN ARAGON

City College of San Francisco's board is now powerless, after being replaced last year by Special Trustee Bob Agrella as part of the district's ongoing struggle to retain its accreditation. However, the clamor is rising for the democratically elected board to be revived, and the City Charter mandates a vote for this local board, responsible for setting policy for this embattled and vital institution. When that board convenes again, Wendy Aragon would make an excellent addition to it. She has support of progressive supervisors, the CCSF teacher's union, and labor. As chair of the SFPUC Citizen Advisory Committee and president of the Richmond Democratic Club, Aragon championed progressive politics. Most importantly, she opposed the findings of the accrediting commission seeking to close City College long before such a view was popular. Vote for Wendolyn Aragon to help City College's board find a new way forward.

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## BRIGITTE DAVILA

Brigitte Davila is one of the few candidates running for the college board with experience as a teacher. A San Francisco State University professor for over 20 years, Davila has experience with the needs of many City College students, as they often transfer to SFSU. She's also laid solid groundwork in city politics by rallying for the Latino community, earning her the endorsement of the Latino Democratic Club. During a time where administrators seek major changes to the college, including class cuts and possible closure of campuses, the school needs an advocate for its disadvantaged communities. For Davila's grassroots political work, her progressive values, and her education experience, we heartily recommend her.

## THEA SELBY

Thea Selby is a neighborhood and small business advocate. While she's not as leftist as we'd like, she was a solid candidate when she ran for District 5 supervisor in 2012, and she's a solid candidate now. She chairs the San Francisco Transit Riders union, which has taken many progressive stances on

transportation, and backed them up by going toe to toe with the San Francisco Municipal Transportation Agency's Board of Directors. With her business background comes endorsements from many moderates, including DCCC Chair Mary Jung, which worries us. But she has the experience necessary to navigate that difficult political landscape, earning our endorsement.

## CCSF BOARD OF TRUSTEES

• TWO-YEAR SEAT (1 OPEN) •

### WILLIAM WALKER

When William Walker first ran for the CCSF board, he was a student at City College himself. Balancing school, a full-time job, and a board seat, we felt then that Walker had too much on his plate to earn our endorsement, though we liked him. Times have changed, and Walker has too: We think he's ready for the Board of Trustees. He's a longtime active participant at City College, first as an advocate and later as a student trustee (a position without voting privileges). Walker has deep institutional knowledge, but isn't beholden to the constituent groups at the campus. He's ready, and has our endorsement.

## SFUSD BOARD OF EDUCATION

### SHAMANN WALTON

This is not Shamann Walton's first time running for the Board of Education, and we've endorsed him before. The reasons are many: He's a native San Franciscan who has long worked with the Bayview and other communities of color, and he has strong political bonafides. Walton has also worked directly

with students through workforce and mentorship programs, giving him a uniquely intimate perspective on the needs of students. This insight already sparked his first plan as commissioner: to improve SFUSD facilities and leverage federal dollars to expand vocational opportunities for students. San Francisco's public schools have made tremendous progress of late, instituting restorative justice programs and gaining more funding for communities of color, but those programs need a watchful eye from the community. Walton is a fine choice to ensure equity is maintained in the SFUSD.



## STEVEN COOK

It's important for the school board to hear from the voices of families, and Steven Cook is exactly that. A third-generation San Franciscan and resident of the Bayview, Cook has the perspective of a large segment of SFUSD students. This may be his first run for office, but Cook has shown his political acumen by racking up key endorsements, including Assemblymember Tom Ammiano, United Educators of San Francisco, and the Harvey Milk LGBT Democratic Club. Importantly, Cook identifies teacher retention as a key part of his first term. The SFUSD often loses many qualified teachers in their first five years on the job, and the city's housing crisis has only exacerbated this problem. Cook also aims to bolster support for restorative practices, a program that replaces suspensions with constructive dialogue. For his policy choices and his character, he has our strong support.

## EMILY MURASE

We've endorsed two relative newcomers for the three open Board of Education seats, but the third choice is an incumbent. We

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SFUSD BOARD OF EDUCATION: SHAMANN WALTON, STEVON COOK, EMILY MURASE CONT>>

must recognize the progress the board has made since its days as a fractious mess, even though it isn't supportive enough of increasing salaries of district employees and has pushed teachers to the verge of striking. Fellow incumbent Hydra Mendoza's close ties to the mayor made it easy to leave her off our list, leaving Murase as our sole choice for an incumbent on the school board. Murase is the executive director of the San Francisco Department of the Status of Women, bringing a perspective on equity that's needed in the SFUSD. Murase is an ally, often voting with progressive measures, but doesn't have a strong track record on proposing her own initiatives at the board. Hopefully though, her experience will help guide the board back to better relations with district teachers, who need a significant raise to live in this gentrifying city.

CALIFORNIA MEASURES

PROP. 1: WATER BOND

NO

At a whopping \$7.5 billion, this water bond is considered to be the diet version of what was originally proposed by Sacramento lawmakers. Making a decision on this one was challenging, as there are mixed signals from the environmental community. The Sierra Club, whose perspective we often trust, went with no endorsement, while other big green environmental groups have backed it because it provides substantial funding for ecological restoration in rivers. Nevertheless, we tend to agree with Prop. 1 opponents, particularly the Center for Biological Diversity and Food and Water Watch, that point out that the \$2.7 billion allocation in this bond for water storage — read: major, expensive dam projects — could have serious environmental consequences. "It will push the Sacramento-San Joaquin Bay Delta closer to collapse," CBD wrote in a position statement, "leaving little chance for the imperiled Chinook salmon, smelt and steelhead." The bottom line is that California's water issues, now exacerbated by a severe drought, stem from a deep dysfunction that Prop. 1 does not adequately address. Try again, Sacramento.

Editor's Note: With the exception of Secretary of State, we also endorsed the following state and federal candidates in the June primary election, so read our rationales at [www.sfbg.com](http://www.sfbg.com)

Governor Jerry Brown  
Lt. Governor Gavin Newsom  
Secretary of State Alex Padilla

Alex Padilla has been a strong liberal Democrat while serving the California Legislature, including being an important champion for renewable energy, and he has the knowledge and experience to make the Secretary of State's Office run efficiently. He's also pledged to restore the promise of the Voting Rights Act, which Republicans have sought to undermine in states around the country, and to work to expand the ranks of voters in California. He has our support.

Controller Betty Yee  
Treasurer John Chiang  
Attorney General Kamala Harris  
Insurance Commissioner Dave Jones  
Superintendent of Public Instruction Tom Torlakson  
Board of Equalization, District 2 Fiona Ma  
SF Superior Court Judge Daniel Flores  
California Assembly, District 19 Phil Ting  
US Congress, District 12 Nancy Pelosi  
US Congress, District 13 Barbara Lee  
US Congress, District 14 Jackie Speier

PROP. 2: STATE BUDGET STABILIZATION

YES

Prop. 2 is a common sense fiscal reform for Sacramento, one the state's public school system and other social services badly need. Prop. 2 would create a "rainy day fund," tasking the state with setting aside money in boom periods to shield vital services in an economic bust. The boom and bust cycle holds millions of state K-12 and college students hostage every year, as well as social programs we all depend on. Assemblymember Tom Ammiano championed such a measure when he was supervisor of San Francisco, to great effect. The first 15 years, this new rainy day fund would be split in two, with half paying the state's liabilities, like pensions and loans. The only potential downside of this measure is a provision which would require local school districts to cut their own reserves. It's a real problem, but not enough to outweigh the potential gains of a statewide rainy day fund.

PROP. 45: HEALTH CARE INSURANCE

YES

Endorsed by the California Nurses

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CITIZENS  
WE'RE IN A SEMI-DECLARED SORTA KINDA NOT QUITE WAR THING



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#HASHTAGS ARE WEAPONS OF WAR



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by TOM TOMORROW

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TO "LIKE" ENDLESS WAR

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Association, Consumer Watchdog, and civil rights leader Dolores Huerta, Prop. 45 seeks to place controls on rising health care insurance costs by making rate changes subject to approval by the California Insurance Commissioner. It also provides for public notice, disclosure, and hearings on rate changes, and requires insurers to submit sworn statements as to the accuracy of information submitted to justify rate changes. While health care reform has helped to improve access to health care across the board, it's had little impact on rising costs. This is an important consumer protection measure.

PROP. 46: DRUG TEST DOCTORS

NO

We at the Guardian have always opposed random drug testing as an invasion of privacy, and we see no reason why all medical doctors should be drug tested, as this measure would do. This hasn't been shown to be a big problem, and it strikes us as unfair demonization of

an entire profession, just as critics of public schools have tried to do to teachers. This measure would also support a statewide prescription drug database and increase medical malpractice damage limits, which may be fine ideas if they weren't contained in a measure designed mostly to just beat up on doctors.

PROP. 47: SENTENCING REFORM

YES

Our state has a prison problem. We put too much of our funding toward jailing nonviolent offenders, leading to the decimation of low-income communities of color. Prop. 47, co-sponsored by District Attorney George Gascon, would reduce non-violent and non-serious felonies to misdemeanors, and allow nearly 10,000 current prisoners to apply for resentencing. This is exactly the kind of thing California needs to address its overcrowded prison system. Shoplifting, theft, forgery, bad checks, and personal use of illegal drugs should not put someone in prison for untold years. The money

the state saves from imprisonment will then be spent on recidivism programs and schools, to help newly released former convicts.

PROP. 48: INDIAN GAMING COMPACTS

YES

This proposal affirms compacts negotiated by Gov. Jerry Brown and ratified by all stakeholders to allow the North Fork Tribe to establish a casino in Madera County, with revenues split between the North Fork and the Wiyot tribes. It will create thousands of jobs, promote tribal self-sufficiency, avoid an alternative development plan in environmentally sensitive areas, and generate business opportunities and economic growth. While we acknowledge that gambling addiction is a sad by-product of the gaming industry and that not everyone wants to see this kind of development pop up in their communities, we see little merit in opponents' arguments that approving Prop. 48 would somehow open the door to the terrible threat of more casino construction off tribal lands. SFBG





BY MELINDA WELSH  
news@sfbg.com

**NEWS** This one has all the ingredients of a dreamed-up Hollywood blockbuster: Pulitzer Prize-winning journalist uncovers a big story involving drugs, the CIA, and a guerrilla army. Despite threats and intimidation, he writes an explosive exposé and catches national attention. But the fates shift. Our reporter's story is torn apart by the country's leading media; he is betrayed by his own newspaper. Though the big story turns out to be true, the writer commits suicide and becomes a cautionary tale.

Hold on, though. The above is not fiction.

*Kill the Messenger*, an actual film coming soon to a theater near you, is the true story of Sacramento-based investigative reporter Gary Webb, who earned both acclaim and notoriety for his 1996 San Jose Mercury News series that revealed the CIA had turned a blind eye to the U.S.-backed Nicaraguan Contras trafficking crack cocaine in South Central Los Angeles and elsewhere in urban America in the 1980s. One of the first-ever newspaper investigations to be published on the Internet, Webb's story gained a massive readership and stirred up a firestorm of controversy and repudiation.

After being deemed a pariah by media giants like The New York Times, Los Angeles Times and The Washington Post, and being disowned by his own paper, Webb eventually came to work in August 2004 at Sacramento News & Review. Four months later, he committed suicide at age 49. He left behind a grieving family — and some trenchant questions:

Why did the media giants attack him so aggressively, thereby protecting the government secrets he revealed? Why did he decide to end his own life? What, ultimately, is the legacy of Gary Webb?

Like others working at our newsweekly in the brief time he was here, I knew Webb as a colleague and was terribly saddened by his death. Those of us who attended his unhappy memorial service at the Doubletree Hotel in Sacramento a week after he died thought that day surely marked a conclusion to the tragic tale of Gary Webb.

But no.

Because here comes *Kill the Messenger*, a Hollywood film starring Jeremy Renner as Webb; Rosemarie DeWitt as Webb's then wife, Sue Bell (now Stokes); Oliver Platt as Webb's



## Return of the messenger

How a new film vindicates journalist Gary Webb and his work exposing the connection between the CIA and cocaine traffickers

top editor, Jerry Ceppos; and a litany of other distinguished actors, including Michael K. Williams, Ray Liotta, Andy Garcia, and Robert Patrick. Directed by Michael Cuesta (executive producer of the TV series *Homeland*), the film opens in a "soft launch" across the country and in Bay Area theaters on Oct. 10.

Members of Webb's immediate family — including his son Eric, who lives near Sacramento State and plans a career in journalism — expect to feel a measure of solace upon the release of *Kill the Messenger*.

"The movie is going to vindicate my dad," he said.

For Renner — who grew up in Modesto and is best known for his roles in *The Bourne Legacy*, *Mission Impossible: Ghost Protocol*, *The Avengers* and *The Hurt Locker* — the film was a chance to explore a part unlike any he'd played before. During a break in filming *Mission Impossible 5*, he spoke to us about his choice to star in and co-produce *Kill the Messenger*.

"The story is important," said Renner. "It resonated with me. It has a David and Goliath aspect.

"He was brave, he was flawed. ... I fell in love with Gary Webb."

### EARLY VIRAL JOURNALISM

There's a scene in *Kill the Messenger* that will make every investigative journalist in America break into an

insider's grin. It's the one where — after a year of tough investigative slogging that had taken him from the halls of power in Washington, D.C., to a moldering jail in Central America to the mean streets of South Central Los Angeles — Renner as Webb begins to write the big story. In an absorbing film montage, Renner is at the keyboard as it all comes together — the facts, the settings, the sources. The truth. The Clash provides the soundtrack, with Joe Strummer howling: Know your rights / these are your rights ... You have the right to free speech / as long as you're not dumb enough to actually try it.

It took the real Gary Webb a long time to get to this point in his career.

His father, a U.S. Marine, moved Webb around a lot in his youth, from California to Indiana to Kentucky to Ohio. He wound up marrying his high school sweetheart, Sue Bell, with whom he had three children. Inspired by the reporting that uncovered Watergate and in need of income, he left college three units shy of a degree and went to work at The Kentucky Post, then The Plain Dealer in Cleveland, where he rose quickly through the ranks of grunt reporters. Dogged in his pursuit of stories, Webb landed a job at the Mercury News in 1988 and became part of a team that won a Pulitzer Prize in 1989 for reporting on the Loma Prieta earthquake.

It was the summer of 1996 when the lone-wolf journalist handed his editors a draft of what would become the three-part, 20,000-word exposé "Dark Alliance." The series was exhaustive and complex. But its nugget put human faces on how CIA operatives had been aware that the Contras (who had been recruited and trained by the CIA to topple the leftist Sandinista government in Nicaragua) had smuggled cocaine into the United States and, through drug dealers, fueled an inner-city crack-cocaine epidemic.

When "Dark Alliance" was published on Aug. 18 of that year, it was as if a bomb had exploded at the Mercury News. That's because it was one of the first stories to go globally viral online on the paper's then state-of-the-art website. It was 1996; the series attracted an unprecedented 1.3 million hits per day. Webb and his editors were flooded with letters and emails. Requests for appearances piled in from national TV news shows.

"Gary's story was the first Internet-age big journalism exposé," said Nick Schou, who wrote the book *Kill the Messenger*, on which the movie is partially based, along with Webb's own book version of the series, *Dark Alliance*. "If the series had happened a year earlier, 'Dark Alliance' just would have come and gone," said Schou.

As word of the story spread,

black communities across America — especially in South Central — grew outraged and demanded answers. At the time, crack cocaine was swallowing up neighborhoods whole, fueling an epidemic of addiction and crime. Rocked by the revelations, U.S. Rep. Maxine Waters, congresswoman for Los Angeles's urban core to this day, used her bully pulpit to call for official investigations.

But after a six-week honeymoon for Webb and his editors, the winds shifted. The attacks began.

On Oct. 4, The Washington Post stunned the Mercury News by publishing five articles assaulting the veracity of Webb's story, leading the package from page one. A few weeks later, The New York Times joined with similar intent.

The ultimate injury came when the L.A. Times unleashed a veritable army of 17 journalists (known internally as the "Get Gary Webb Team") on the case, writing a three-part series demolishing "Dark Alliance." The L.A. paper — which appeared to onlookers to have missed a giant story in its own backyard — was exhaustive in its deconstruction, claiming the series "was vague" and overreached. "Oliver Stone, check your voice mail," summed Post media columnist Howard Kurtz.

Now, even some of Webb's supporters admitted that his series could have benefited from more judicious editing. But why were the "big three" so intent on tearing down Webb's work rather than attempting to further the story, as competing papers had done back in the day when Bob Woodward and Carl Bernstein broke the Watergate scandal?

Some say it was the long arm of former President Ronald Reagan and his team's ability to manipulate the gatekeepers of old media to its purposes. (Reagan had, after all, publicly compared the Contras to "our Founding Fathers" and supported the CIA-led attempt to topple the Sandinista government.)

Others say that editors at the "big three" were simply affronted to have a midsize paper like the Mercury News beat them on such a big story. An article in the Columbia Journalism Review claimed some L.A. Times reporters bragged in the office about denying Webb a Pulitzer.

One of their big criticisms was that the story didn't include a comment from the CIA. When reporters at the big three asked the agency if Webb's story was true, they were told no. The denial was printed in

CONTINUES ON PAGE 14 >>





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### RETURN OF THE MESSENGER CONT>>

the mainstream media as if it were golden truth.

Other issues fueled controversy around Webb's story. For example: It was falsely reported in some media outlets — and proclaimed by many activists in the black community — that Webb had proven the CIA was directly involved in drug trafficking that targeted blacks. He simply did not make this claim.

In some ways, Webb became the first reporter ever to benefit from, and then become the victim of, a story that went viral online.

After triumphing in the early success of the series, Webb's editors at the Mercury News became unnerved and eventually backed down under the pressure. Jerry Ceppos, the paper's executive editor, published an unprecedented column on May 11, 1997, that was widely considered an apology for the series, saying it "fell short" in editing and execution.

When contacted by us, Ceppos, now dean of theanship School of Mass Communication at Louisiana State University, said he was only barely aware of the film coming out and wasn't familiar with the acting career of Oliver Platt, who plays him in the movie. "I'm the wrong person to ask about popular culture," he said.

Asked if he would do anything differently today regarding Gary Webb's series, Ceppos, whose apologia did partially defend the series, responded with an unambiguous "no."

"It seems to me, 18 years later, that everything still holds up. ... Everything is not black and white. If you portrayed it that way, then you need to set the record straight. I'm very proud that we were willing to do that."

Some find irony in the fact that Ceppos, in the wake of the controversy, was given the 1997 Ethics in Journalism Award by the Society of Professional Journalists.

Webb, once heralded as a groundbreaking investigative reporter, was soon banished to the paper's Cupertino bureau, a spot he considered "the newspaper's version of Siberia." In 1997, after additional run-ins with his editors, including their refusal to run his follow-up reporting on the "Dark Alliance" series, he quit the paper altogether.

But a year later, he was redeemed when CIA's inspector general, Frederick Hitz, released his 1998 report admitting that the CIA had known all along that the Contras had been trafficking cocaine. Reporter Robert Parry, who covered

the Iran-Contra scandal for The Associated Press, called the report "an extraordinary admission of institutional guilt by the CIA." But the revelation fell on deaf ears. It went unnoticed by the newspapers that had attacked Webb's series. A later internal investigation by the Justice Department echoed the CIA report.

But no apology was forthcoming to Webb, despite the fact that the central finding of his series had been proven correct after all.

### 'STAND UP AND RISK IT ALL'

It was eight days after Webb's death when a few hundred of us gathered in Sacramento Doubletree Hotel's downstairs conference room for an afternoon memorial service. Photo collages of Webb were posted on tables as mourners filed into the room. There he was featured in an Esquire magazine article recounting his saga. Family members and friends, longtime colleagues, and SN&R staffers packed into the room.

My own distress at Webb's passing wasn't fully realized until my eyes lit on his Pulitzer Prize propped on a table just inside the entryway. It was the first one I'd ever seen. I wondered how many more exceptional stories he could have produced if things had gone differently.

"He wanted to write for one of the big three," said Webb's brother Kurt. "Unfortunately, the big three turned [on him]."

Praise for the absent journalist — his smarts, guts, and tenacity — flowed from friends, colleagues and VIPs at the event. A statement from now U.S. Secretary of State John Kerry, then a senator, had been emailed to SN&R: "Because of [Webb's] work, the CIA launched an Inspector General's investigation that found dozens of troubling connections to drug-runners. That wouldn't have happened if Gary Webb hadn't been willing to stand up and risk it all."

Renner was hesitant to say if those who watch *Kill the Messenger* will leave with any particular take-home lesson. "I want the audience to walk away and debate and argue about it all," he said of his David and Goliath tale. And then, "I do believe [the film] might help create some awareness and accountability in government and newspapers."

And what would the real live protagonist of *Kill the Messenger* have thought of it all? It's certain he'd have been unrepentant. In the goodbye letter his ex-wife received on the day of his suicide, Gary Webb told her:

"Tell them I never regretted anything I wrote." **SFBG**



# VICTORY FOR DRAG QUEENS

After the latest round of negotiations with Facebook on Oct. 1, the social-media giant bowed to pressure and told Sup. David Campos, drag queens, and other activists it would change its controversial "real name" policy. "Drag queens spoke, and Facebook listened," Campos told us in a phone interview just after the announcement.

The controversy began after prominent drag queen Sister Roma, of the Sisters of Perpetual Indulgence, received notification that her Facebook profile would be deleted if she didn't begin using her "real name" (read: birth name) on the social-media site. This prompted Sister Roma to lead the charge against Facebook's policy of requiring "real names," a practice the company defended by saying it was to prevent stalkers or frauds from maintaining fake accounts.

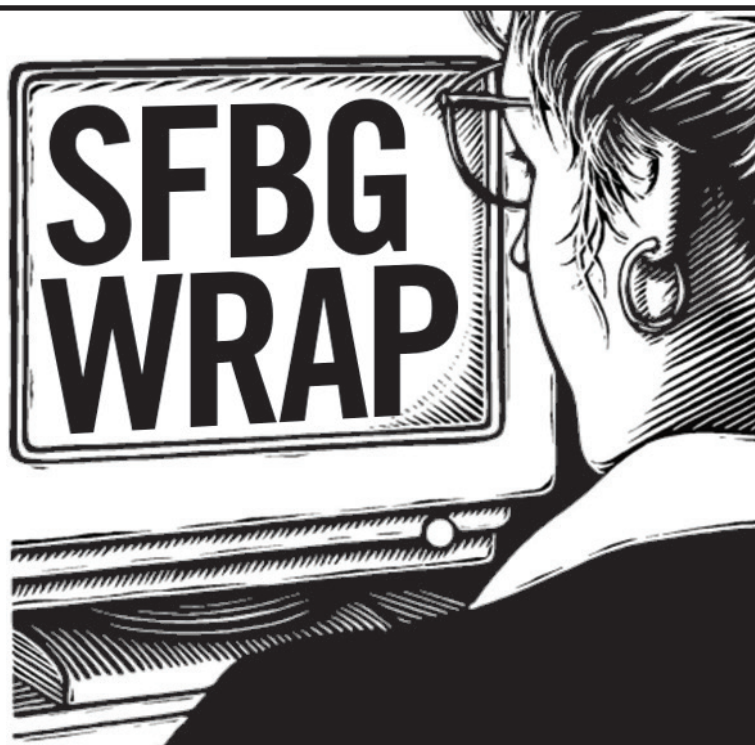
In a first meeting, Campos, Sister Roma, and others were made to sit down with company representatives who lacked the authority to change this poli-



cy. But on Oct. 1, the pissed off drag queens had some face time with Chris Cox, Facebook's chief product officer, who has regular sit-downs with company founder Mark Zuckerberg.

"We had an incredible meeting with Facebook, which began with them apologizing to the group and the community with how they handled the situation," Campos said. "For a big company like Facebook to take that step, we were grateful."

While we applaud Facebook for issuing a formal public apology, the cynic in us can't help but point to high-profile national news coverage of drag queens taking Facebook to task, not to mention a mass migration of Facebook users to niche social-media site



Ello, as motivating factors in the company's actions.

Either way, the changes are coming.

"We owe you a better service and a better experience using Facebook, and we're going to fix the way this policy gets handled so everyone affected here can go back to using Facebook as you were," Cox wrote in a letter posted — where else? — on Facebook. "You can't be a San Franciscan and not love drag queens," Sister Roma

proclaimed in the aftermath. "I'm just happy I'll have my name back."

As Harvey Milk LGBT Democratic Club co-President Tom Temprano told us when this issue started, "The 11th commandment is: Don't fuck with drag queens." (Joe Fitzgerald Rodriguez)

## PROSECUTOR MISCONDUCT BILL VETOED

Assemblymember Tom Ammiano strongly criticized Gov. Jerry Brown Sept. 29 for vetoing his Assembly Bill 885, which would have provided modest sanctions

for prosecutors who willfully withhold evidence during criminal trials, a huge problem we've repeatedly covered in the Bay Guardian.

From the case of JJ Tennison and Antoine Goff — who served long prison terms before being freed after a Guardian investigation showed misconduct by the police and prosecutors in San Francisco — to the similar and most recent case of Obie Anthony, as told by Ammiano to his legislative colleagues during the hearings, prosecutorial misconduct is a serious problem that needs to be addressed.

AB 885 became a good compromise measure that would have allowed judges to inform juries when a prosecutor has intentionally withheld evidence.

But in his veto message, Brown wrote, "Prosecutorial misconduct should never be tolerated. This bill, however, would be a sharp departure from current practice that looks to the judiciary to decide how juries should be instructed. Under current law, judges have an array of remedies at their disposal if a discovery violation comes to light during trial."

Yet the reality of the criminal justice system is that such remedies rarely get applied, particularly in cases where the defendant is a poor person of color, sometimes because judges (many of them appointed by Republican governors during shameful tough-on-crime eras) are biased in favor of police and prosecutors.

"I'm not just disappointed

at the Governor's veto of this bill — I'm angry," Ammiano said in a press release. "We need so much more than this to balance the system and keep the innocent out of prison, as the writers of the Constitution intended. Most prosecutors are honorable, but we've seen too many cases where DAs don't play fair — hiding evidence or releasing it at the last minute." (Steven T. Jones)

## AIRBNB: CHIU'S BIG TEST

Board of Supervisors President David Chiu's reputation for forging decent compromises faced a test as his widely criticized legislation to legalize and regulate Airbnb and other short-term housing rental companies came before the full Board of Supervisors, where it was scheduled to be heard after Guardian press time.

Nobody appeared happy with this legislation, not even Airbnb and its hosts, whose scofflaw actions in San Francisco would finally be made legal.

Sup. Jane Kim voted against the legislation at a recent Land Use and Economic Development Committee meeting, citing the city's inability to enforce the legislation's ostensible limit of 90 rental nights per year (it requires hosts to live in their units for 275 days per year).

Nonetheless, the committee voted 2-1 to send the measure on to the full board, even though it still has significant organized opposition from both landlord and tenants groups, hotel owners and workers, Airbnb hosts who don't want to register or pay taxes, and other activists.

Although the San Francisco Tenants Union helped craft the legislation and was an early supporter, the group has since voiced concerns about many aspects of the legislation.

"We are unanimous in our position that the process being pursued by Supervisor Chiu is rushed," stakeholders from a host of organizations, including the San Francisco Tenants Union and the Housing Rights Committee of San Francisco, wrote in a joint letter to the Board of Supervisors in advance of the vote. "The City will live with the intended (and unintended) consequences of this legislation for many, many years ... This is one of the most import-

ant housing policy issues the City has faced in a decade."

They recommended limiting all short-term rentals to 90 days, disallowing short-term rentals in any designated low- or moderate-income housing units created with city funding, and expanding the enforceability of the proposed registration system.

At least one of Chiu's close advisers warned him over a year ago that this was a no-win endeavor for him — particularly as it comes to the board just a month before the end of his Assembly race against board colleague David Campos — and that appears to have been prescient advice. (Steven T. Jones)

## RISE UP

### WEDNESDAY 8

#### SUPERVISOR/ASSEMBLY CANDIDATES OFFER VIEWS ON CITY PARKS

Hall of Flowers, Golden Gate Park, SF. social@sfparkalliance.org. 6-8pm. Join candidates in supervisor Districts 2, 4, 6, 8, and 10, who raised \$5,000 for the Parks Alliance by the June 30 deadline, as well as candidates David Chiu and David Campos for Assembly District 17, in a public forum to hear all positions on issues such as parks funding. The San Francisco Parks Alliance and Friends of the Urban Forest are hosting this event.

### THURSDAY 9

#### NOVEMBER 2014 ELECTION: THE EQUITY DEBATE

University of San Francisco, Maier Room, Fromm Hall (behind St. Ignatius church), 2497 Golden Gate, SF. www.usfca.edu/artsci/pols/events. 6-8pm, free. Candidates from three local races — Assembly District 17, Board of Supervisors District 10, and San Francisco Unified School Board — will discuss their platforms surrounding issues of inequality in San Francisco. The forum will be moderated by professor James Taylor of the Department of Politics, and is sponsored by the Leo T. McCarthy Center for Public Service and the Common Good along with a host of community organizations.

#### BRIDGING THE GAP — A BAY GUARDIAN TRANSIT RIDERS UNION COMMUNITY FORUM

San Francisco LGBT Center, 1800 Market St, SF. tinyurl.com/transithousing. 6-8pm. In collaboration with the San Francisco Transit Riders Union, the Bay Guardian hosts this community forum to explore a central issue facing our city. San Francisco needs more affordable housing, a robust public transit system, and fully funded social services if it is to remain an efficient, diverse, compassionate city. Unfortunately, some political leaders have pitted transportation and housing activists against one another in recent years, particularly so in the upcoming election on Propositions A, B, K, and L. We'll examine why that happened, the political tactics that are being employed, and what can be done to bridge the gap, along with a panel of activists and experts.

### SATURDAY 11

#### CLEVE JONES 60TH BIRTHDAY AND SAN FRANCISCO AIDS FOUNDATION BENEFIT

The Cafe, 2368 Market, SF. sfaf.org/morecleve. 9pm-2am, \$30 general, \$80 VIP. Celebrate Cleve Jones — activist, advocate, and SFAF co-founder — at a party hosted by celebrated drag performer Juanita MORE! Featuring the best dance tunes of the past four decades, special guest appearances by Dustin Lance Black and more, and a very special performance by actor and singer Jonathan Groff, all proceeds from this event will benefit the Cleve Jones Fund to end HIV transmission. **SFBG**



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BY MARCIA GAGLIARDI  
culture@sfbg.com

**TABLEHOPPING** This week's openings include Arguello, Marlowe gets a new home, Quince reveals its fresh look, and dinner launches at Wise Sons.

**CHOW NOW**  
Opening Wed/8 in the landmark Presidio Officers' Club is **Arguello** (Main Post, 50 Moraga Ave, SF. www.ArguelloSF.com), from chef Traci Des Jardins. The 188-seat restaurant will feature Des Jardins's heartfelt and homestyle Mexican cuisine — have you had her albondigas? — and there will even be an outdoor comal (griddle) for making tortillas. The restaurant has outdoor dining (it's a heated patio!) and a bar too, under the direction of Enrique Sanchez, with more than 50 different types of tequila. Whether you're in the area for a quick lunch or dinner (open Wednesday through Saturday), or Sunday brunch, Arguello has you covered. Drinks outside by the fire pit, also a good idea, right? Reservations will be available for dinner only.

Another spiffy opening: the rather spacious new home for **Marlowe** (500 Brannan, SF. www.marlowesf.com), which moved from its SoMa digs on Townsend into the nearby COCO500 space. The first big upgrades? There's now a

full bar, and the seating has doubled. There's also a charming little enclosed patio, so I wish you luck scoring a table during these sunny Indian summer days and warm evenings (lunch and dinner are served, sweet). The décor theme continues with inspiration from butcher shops — it's crisp and clean, with lots of tile and whitewashed walls — plus a bit of a bistro vibe with a banquette in tobacco and tables topped in marble and wood. And yeah, there's that gleaming bar. You'll find a new menu packed with bar bites (the warm deviled egg is pure evil), spiced jumbo Gulf shrimp, some seasonal soups and salads. Of course, the famed Marlowe burger is available. Speaking of, look for a late-night burger window to open soon. Yeah, that's good stuff right there.

The ever-elegant **Quince** (470 Pacific Ave, SF. www.quincerestaurant.com) has reopened after an extensive two-month renovation by Douglas Durkin. No, you're not confused: The doorway is new, and the bar and lounge area has moved into a more intimate space (you can enjoy choice selections at the Champagne Bar from Jai Wilson, tableside cocktails, and hors d'oeuvres or order à la carte off chef Michael Tusk's tasting menus — and bonus, walk-ins are welcome). If you dream of hosting a private event at Quince, we can't help you with the bill, but there

are two new 12-seat private dining rooms (they moved into the former bar area). And if you get fired up at the idea of ringside seats, there's a chef's counter, with room for two (you also get a kitchen tour, a special menu, and lots of interaction with chef Michael Tusk). One more bonus: Cotogna, the casual sister next door, now has a private dining room in its working kitchen, with room for 12. Yup, just in time for holiday parties.

It's also worth noting that **Wise Sons Deli** (3150 24th St., SF. www.wisesonsdeli.com) now offers dinner service at its 24th Street location, Thursday through Saturday nights. Look for dinner plates like braised brisket, smaller dishes like kasha varnishkas (toasted buckwheat, caramelized onion, and shmaltz tossed with bowtie pasta, yes!) but you can also take advantage of breakfast all day: Hello pastrami and eggs, you know you want it. Here's your chance to get the hefty pastrami burger, and if you need to go to bed afterward, that's OK. And one more thing: You won't have to stand in a line at the register — there will be actual table service. How grown-up! **SFBG**

Marcia Gagliardi is the founder of the weekly tablehopper e-column; subscribe for more at [www.tablehopper.com](http://www.tablehopper.com). Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.





# Drifting by

BY STUART SCHUFFMANN,  
AKA BROKE-ASS STUART  
culture@sfbg.com

**THE WEEKNIGHTER** “It’s all fun and games and whippings until the end when everyone is really drunk. Then it’s just a bunch of wasted people rubbing their penises on things. That’s when I go inside and lock my door.” I was telling this to the bartender and a couple people sitting next to me. We were talking about the Folsom Street Fair.

“Yeah,” the woman on my left replied, “that’s when we got real busy actually, right when the fair started to close down.” She bartends at the Cat Club, which, along with **Driftwood** (1225 Folsom, SF. [www.driftwood-bars.com](http://www.driftwood-bars.com)), and my apartment, are all on Folsom Street. Just then “No Diggity” came on over the speakers and we each bobbed to the music in our own way. We were hanging out doing what bartenders do, drinking and talking about the other places we’ve worked and who we know in common. “I’m actually buying all the drinks for this guy tonight,” the lady said, pointing to the dude next to her.

He responded, “Yeah, I was mugged at gunpoint the other night, over in the Lower Haight. They got my wallet and my phone. Luckily they caught the bastards since I ran into someone right after and had them call the cops and tell them the license plate number.”

During the Folsom Street Fair a bunch of us put chairs on the sidewalk and hung out all afternoon watching the spectacle. At one point my friend Lauryn said, “It’s days like this that remind me why I love San Francisco. If this kind of fuckery can still happen, maybe the city isn’t dead after all.” For some reason, the guy telling me about his mugging reminded me of this. He was a bartender, not a startup bro, but still it made me think about how all these people who view San Francisco as a tech utopia seem to forget this

is a real-ass city, where nasty things happen. Don’t get me wrong, nobody deserves to be mugged, and certainly not this nice guy I was having a drink with at the bar, but in weird way, hearing about these kinds of shitty things also reminded me that SF isn’t some bland bubble yet. If the “let the free market decide” people had complete reign over this city, eventually there wouldn’t be any muggings at all because the only people left here would be rich. But also, there may not be an entire day of people in leather beating and felling each other in the streets.

We chatted a little more and had a shot before the two sitting by me went over to Death Guild. That just left me and the bartender. “I moved here three years ago with only \$500 to my name,” he told me, “I couldn’t have picked a worse time to come to SF. It took me forever to find a place to live, so I slept on couches and worked a million hours and eventually moved into an SRO until I could afford to move into an apartment. But I did it all because I love this city and I knew I needed to be here.”

Eventually three guys came into the bar. They were all from other countries and were living in Sonoma doing some impressive vintners internship. They finally had a night off and were blowing off steam. After some drinks, the Aussie guy asked where they could meet some girls around there. I thought about it, “It’s a Monday night guys, and you’re in a neighborhood of mostly gay bars.” I told them.

“There’s the EndUp,” the bar-keep said. And I laughed out loud. “No really,” he responded, “attractive straight girls actually go there now.” To which I thought, maybe the city is dead after all. **SFBG**

*Stuart Schuffman aka Broke-Ass Stuart is a travel writer, poet, and TV host. You can find his online shenanigans at [www.brokeassstuart.com](http://www.brokeassstuart.com)*

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### WEDNESDAY/8

#### KING KHAN AND BBQ SHOW

King Khan is perhaps best known for his work with his garage-soul-punk outfit The Shrines, a tremendously noisy and riotously fun group of talented musicians. But it is his collaborations with Mark Sultan, aka BBQ, that will make you laugh, mist up, shake your groove thang, and fall in love. The pair has been working together since the late '90s, first in Canadian punk band the Spaceshits, and then again as a rock duo. Though the relationship has been tumultuous, there's no denying that King Khan and BBQ are musical soul mates. Their unique blend of doo-wop, punk, garage rock, and potty humor will steal your heart and sell your soul. (Haley Zaremba)

With Isaac Rother, The Phantoms  
8pm, \$16  
Great American Music Hall  
859 O'Farrell St  
(415) 885-0750  
[www.slimspresents.com](http://www.slimspresents.com)

### THURSDAY/9

#### SHOCKTOBERFEST 15: THE BLOODY DÉBUTANTE

Horror and carnage! Songs and... chuckles? Local theater menagerie Thrillpeddlers — beloved for its hugely successful revivals



of Cockettes musicals — never disappoints when it comes to putting a uniquely bawdy yet gore-gushing spin on Halloween entertainment. In addition to the trademark "Spook-Show Finale" (you may laugh yourself silly during the prior acts, but this part is genuinely freaky), the 15th Shocktoberfest boasts a titillating quartet of short plays. The title entry is by composer and music



director (and original Cockette) Scrumbly Koldewyn; there's also a circa-1903 entry from Paris' legendary Grand Guignol, the Poe adaptation *The System of Dr. Tarr and Professor Feather*, and two black comedies: *Deathwrite* and *The Taxidermist's Revenge*. (Cheryl Eddy)

Through Nov 22  
Opens Thu/9, 8pm; runs Thu-Sat and Oct 28-29, 8pm, \$30-35  
Hypnodrome  
575 10th St, SF  
[www.brownpapertickets.com](http://www.brownpapertickets.com)

#### IMELDA MAY

Taking the sounds of traditional rockabilly, blues, and jazz and giving them an injection of her own infectious energy and style, Irish chanteuse Imelda May's sultry and sumptuous voice can make listeners swoon at a ballad or jump up to the searing rockers that pepper her excellent new album *Tribal* (Verve), which was released last

month in the United States. May has been rocking stages for well over a decade in the UK, and is finally gaining the popularity here that she and her talented band so rightly deserve — this is your chance to see the Dublin-born singer belt it out in a venue truly befitting her timeless tunes. (Sean McCourt)

With The Rhythm Shakers  
8pm, \$29.50  
The Fillmore  
1805 Geary, SF  
(415) 346-3000  
[www.thefillmore.com](http://www.thefillmore.com)



### FRIDAY/10

#### ARAB FILM FESTIVAL

The 18th annual Arab Film Festival, which focuses on independent films from the Arab world, opens tonight at the Castro



Theatre with writer-director-star Cherien Dabis' *May in the Summer*, about a Jordanian American writer whose impending marriage to a Palestinian shakes up her family. Alia Shawkat — yep, Maebby Fünke from *Arrested Development* — co-stars as her straight-talking sister. The rest of the fest sprawls across the Bay Area, with documentaries, shorts, and more; Tangiers-set drama *Rock the Casbah* closes it out Oct. 23 at Oakland's Grand Lake Theatre. (Eddy)  
Through Oct 23, most shows \$12  
Various venues in SF, Oakl, Berk, and Palo Alto  
[www.arabfilmfestival.org](http://www.arabfilmfestival.org)

#### SHONEN KNIFE

Shonen Knife first materialized in Osaka in the early '80s. Working against the backdrop of J-pop, at the time a burgeoning movement, Shonen Knife drew equally from sunny '60s-style pop and raw '70s punk. Using simple, solid songwriting and lighthearted lyrics in both English and Japanese, Shonen Knife has managed to remain a beloved mainstay in DIY and punk scenes around the world. Fans included Fugazi and Kurt Cobain, both of whom invited the band to open for them. (Shonen Knife did a whole European tour with Nirvana just before the band released *Nevermind*.) One of very few all-girl bands to come out of Japan in their era, not only is Shonen Knife (literally translated as Boy Knife) girl-punk pioneers, it is musical and feminist role models — with kickass haircuts

and killer riffs. (Zaremba)  
Death Valley Girls, Great Apes  
9:30pm, \$14  
Bottom of the Hill  
1233 17th St, SF  
(415) 626-4455  
[www.bottomofthehill.com](http://www.bottomofthehill.com)

#### CARMEN LEDESMA

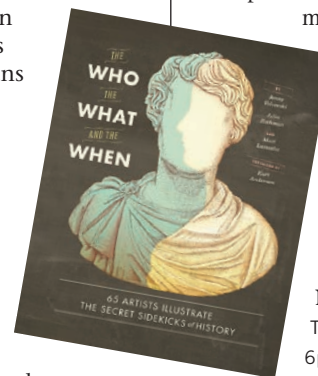
The ninth annual Bay Area Flamenco Festival will debut Spain's own Carmen Ledesma to the Bay Area as she celebrates the unique Gypsy flamenco traditions of Utera. Her performance is a representation of Sevilla's legacy of female dancers and will be accompanied by a group of professional flamenco artists — including guitarist Antonio Moya and singer Mari Peña of the legendary "Pinini Clan." Ledesma has performed with Spain's National Ballet and is known as one of the "best flamenco dance teachers in Andalucía today," so take advantage of her workshops during the festival, where you will get your chance to learn from one of the best. (Haley Brucato)  
8pm, \$30-\$100  
Cowell Theater  
2 Marina, SF  
(510) 444-2820  
[www.bayareafamencofestival.org](http://www.bayareafamencofestival.org)

#### BAY AREA BOOK & COVER DESIGN EXHIBITION

Litquake will sprawl across the city for another year of festivities to appreciate the written word, where, "against the backdrop of a technology-crazed San Francisco, writers [are] still drawn to the city." For the 12th year, book lovers will have their cravings met, and this weeklong exhibition will showcase the best in book and cover design from Bay Area publishers with books published between 2010 and mid-2014. This is a unique

chance to take a closer look at the art and design that enclose masterpieces of text. The designs will be displayed at Chronicle Book's Metreon store as well the SF Public Library Main branch. (Brucato)  
Through Sat/18  
6pm-8pm, free  
Chronicle Books

165 Fourth St, SF  
SF Public Library  
100 Larkin, SF  
(415) 369-6271  
[www.litquake.org/events/booksxdesign.com](http://www.litquake.org/events/booksxdesign.com)





## SATURDAY/11

### BERLIN AND BEYOND AUTUMN SHOWCASE

Hot on the heels of the SF Silent Film Festival's "Silent Autumn" comes another seasonal mini-fest: the Berlin and Beyond Autumn Showcase, showcasing a quintet of films ahead of the main B&B fest



in January. First up is a 35mm screening of documentary *Megacities*, a tribute to its Austrian filmmaker, Michael Glawogger, who died of malaria earlier this year while working on a new project in Africa. Another doc, *Enemies/Friends: German Prisoners of War*, makes its North American debut, as does *Dreamland*, a Zurich-set ensemble drama. There's also a repeat from the ongoing Mill Valley Film Festival — Volker Schlöndorff's World War II nail-biter, *Diplomacy* — and *Banklady*, a based-on-true-events tale of a young woman who hones her bank-robbing

skills in 1960s West Germany. (Eddy)

First film at 11am, \$12 (full day pass, \$50)

New People Cinema  
1746 Post, SF  
www.berlinbeyond.com

### FOURTH ANNUAL YERBA BUENA NIGHT

Wander the streets in the heart of San Francisco's Yerba Buena district and see it come alive for just this night. Music, video, art, and dance — you name it. The festival is back and better than ever with over 40 performances scattered across five stages. Kicking off the night will be the Yerba Buena Alliance Artwalk, where you can look in awe upon giant video projections, interactive installations, and explore galleries and exhibits for free. And later, if you've never seen live aerialists perform, now is your chance. Not to mention



local buzzworthy bands like Ensemble Mik Nawooj, Roem and The Revival, Rin Tin Tiger, Robot Dance Party...the list goes on. For

### SHONEN KNIFE SEE FRIDAY/10



the first time, Off the Grid will make an appearance; you can also keep the festivities going late into the night — long after the streets have emptied — as neighboring businesses will offer all kinds of food and drink specials. (Brucato)

4pm-10pm, free  
Multiple Locations  
760 Mission, SF  
(415) 644-0728  
www.ybnight.org

lowed by screenings from local independent queer and feminist porn purveyors. Afterward, meet the performers and tell them just how much you enjoyed their work! (Emma Silvers)

18+, 6pm-10pm, \$5 suggested donation  
701 Bancroft, Berk.  
www.bayarealadyfest.tumblr.com

and Cloud Nothings, locals who are blowing up like GRMLN, and a whole slew of buzzy international folks we've been hearing about — the Netherlands' Go Back to the Zoo, the UK's Nothing But Thieves, Costa Rica's Alphabetic, at Mission venues the Chapel, the Elbo Room, Mission Workshop, and Amnesia. Plus, comedy, music industry panels (SF's Different Fur will host the Elbo Room stage), and events billed as "Beers of the World," "Spirits of the World," and "Best Mission Burrito" (if you don't want to take the NYT's word for it.) Best of all — no passport necessary. (Silvers)

Through Wed/15  
3pm-12am, \$20-\$30  
Venues through the Mission, SF  
www.culturecollide.com **SFBG**

## TUESDAY/14

### CULTURE COLLIDE SF

For the first time in SF, the originally LA-based Culture Collide is bringing more than 35 bands from all over the world — Peru, Israel, the Netherlands, Turkey,



Japan, in addition to the US — to venues throughout the Mission, all for a very-easy-on-your-wallet \$20. This 21+ fest has big shots like Clap Your Hands Say Yeah

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 835 Market Street, Suite 550, SF, CA 94103; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



CARMEN LEDESMA  
SEE FRIDAY/10





**ANA TIJOUX  
FOR YOU**

## Treasure hunting

BY EMMA SILVERS  
esilvers@sfbg.com

**MUSIC** Tuckered out from Hardly Strictly Bluegrass? Yeah, us too.

Thing is, October — that's San Francisco's summer, if you're a newbie — is just getting started. Next up is Treasure Island Music Festival (Oct. 18-19), now in its eighth year, aka your annual opportunity to look out at the bay and the twinkling city in the distance, pull your hoodie tighter around yourself, and say, "I should come out here more often."

Even if it's the only time of year you find yourself on the isle, it's a damn good one. TIMF is a beauty of festival, design-wise: Two stages within shouting distance of each other plus staggered performances throughout the day mean you don't get caught up in festival FOMO. And the visual art and DJs it attracts thanks to the Silent Disco stage pump it up with a distinctly San Franciscan flair (in case, for example, you ingest so much of something that the temperature and skyline aren't enough to help you remember where you are).

Here are our picks for the best of the fest:

### TV ON THE RADIO

Very few bands can accurately claim to sound like the future and the past at once, but these

Brooklyn rockers — who have been teasing singles from their new release *Seeds*, out this November — zoom pretty effortlessly back and forth, with bass, synths, keys, and horns that come together for a damn good dance party.

### ANA TIJOUX

We first fell for the French-Chilean artist's textured, colorful blend of Spanish language hip-hop with jazz and traditional South American instruments in 2006 — when her collaboration with Julieta Venegas was *everywhere*, and we didn't even get sick of it. Since then she's only grown more intriguing, and less like pretty much anything else happening in Latin music. Check out this year's *Vengo* if you need convincing.

### THE GROWLERS

Psych-y surf-punk from Costa Mesa that can help you visualize beach weather, regardless of that middle-the-Bay breeze cutting through your clothes.

### ÄSGEIR

This Icelandic folk-tronica phenom is only 22, but he's already been buzzy (especially abroad) for a good chunk of his adult life. We're curious to hear how the lush songs off his debut album translate live. **SFBG**

### TREASURE ISLAND MUSIC FESTIVAL

Oct. 18-19, \$89.50-\$295

Treasure Island  
www.treasureislandfestival.com

BY EMMA SILVERS  
esilvers@sfbg.com

**LEFT OF THE DIAL** Christopher Owens, San Francisco resident, has a problem.

It's one of those problems that maybe doesn't sound like a problem to people who didn't achieve critical darling status in the artistic industry of their choice by age 30, but it is a problem nonetheless. The problem is that *Girls*, his old band, was a very, very good band, complex but catchy, drawing from '80s power-pop and '60s doo-wop and orchestral rock to talk about breakups and his escape from a deeply complicated childhood ensconced in the cult-like Children of God sect of Christianity. It was instantly, recognizably good. Good in a way that seemed, on first listen, to stem from very little effort, though the depth of Owens' confessional songwriting forced you to understand otherwise if you spent 30 seconds thinking about it.

The Christopher Owens problem is that after two albums of very good music by his very good band, the band broke up and he decided to go it alone, and not everyone was impressed with the result. *Lysandre*, Owens' debut solo work, released in January of last year, was a concept album, full of proggy theatrical flair and flute solos. It had moments where it shined, but it was not the seamless work we'd come to expect from the songwriter; Owens himself later admitted he just sort of had to get it out of his system.

Fast-forward about 18 months, and the music press seems almost breathlessly relieved by his second go. *A New Testament* (Turnstile), released last week, is indeed easier on the ears. It's a straight-up countrified Owens, an identity he's hinted at previously but never fully embraced, with clear gospel influences and a renewed appreciation for pop structure and aesthetics; it allows Owens' first-person lyrics to take center stage again. (He'll play songs from the new record at Great American Music Hall Sat/11).

What seems to be confusing and alarming critics left and right, however — to an amusing degree, if you were to read, say, a dozen reviews in a row — is that Owens seems *happy*. The Christopher Owens? He of the loaded religious upbringing, who made a name writing incredibly well-crafted



# A joyful noise

Christopher Owens embraces his country and gospel roots with sophomore solo work 'A New Testament'

breakup songs? How *could* he?

"That reaction has definitely surprised me," the 35-year-old says with a laugh. He's been doing press interviews all day from his home in SF when I catch up with him by phone about a week before the record comes out, but otherwise he sounds like he's in good spirits.

"For one, the writing spans about four years, so it doesn't make sense to paint it as a 'Oh, he's happy now,' type of thing. Yes, I'm grateful for a lot in my life right now." (One can't help but think his stable, long-term relationship and recent sobriety have played a part, though he doesn't really want to discuss either topic.)

"I would never set out to make a 'positive record,' but I'm glad it's having that effect on people." He thinks a moment. "I also think that's maybe just the sound of a lot of people working together who like each other very much, having fun."

He's working again with producer Doug Boehm, who produced *Girls'* acclaimed second

record; the band includes a keyboardist, drummer, and guitarist who played on that album as well. Other people — like gospel singers Skyler Jordan, Traci Nelson, and Makeda Francisco, who provide backup on "Stephen," a weighty-yet-cathartic elegy of a song for Owens' brother who died at age 2 — were crucial to how Owens selected tracks once he decided this was going to be his country record. (He has hundreds of songs and half-songs to choose from, written and stored away on his computer at home.)

The overwhelming influence of gospel — not to mention the biblical record title — will likely come off as something of a wink to longtime Owens fans; his struggle to reconcile his ultra-religious upbringing and the tumultuous period of his life that followed his leaving the church at age 16 are both well-documented.

But the reference isn't quite so straightforwardly tongue-in-cheek, says Owens. Gospel, in particular, has come full circle for him.

"I've had a long history with

spiritual and religious music," he says. "We weren't Pentecostal, but it was still about asking God to take away your burdens. There's a desperation to it, a genuineness and earnestness."

"If you talked to me about gospel music in my teens I would probably have been very disparaging, but as I got older and calmed down more in my 20s, I started appreciating it as music," he says. "The fact of, we're going to sit around and sing together, and what that does to the energy in the room."

It was in his early 20s that someone gave him a record by the singer Mahalia Jackson, known as "the Queen of Gospel," also known for her contributions to the Civil Rights movement. The gift was almost as a joke, says Owens.

"Knowing my history [with religion], it was 'Here, Chris, you'll like this,'" says the singer. "But I remember realizing, this woman is *fantastic*. So it's been about coming to a place where I can see the value in the music itself, which I think is part of the point. 'Let us make a joyful noise unto the Lord.' And as I started to write and play music myself, it's been about figuring out a way to do that with a non-religious quality, how to strip the music of its religious associations. I've listened to a lot of Elvis' gospel albums..."

"If you're from the Ukraine and you walk into a gospel church, even if you don't understand the language, you're still going to get goosebumps," he continues. "There's still power in the sound."

As for the Christopher Owens problem: Judging by early reviews, he's appeased some *Girls* fans who were left cold by his first solo effort. Not that he puts too much stock in other people's opinions of him. *He's* happy with the record. And yeah, he admits, he is happy, in general, at the moment. And yet:

"It's kind of funny that people are thinking of the record like that. Because even when you have these blessings, life always goes both ways. I think life is an uphill climb," he says. "If you're climbing the right way." **SFBG**

### CHRISTOPHER OWENS

With The Tyde and Carletta Sue Kay  
Sat/11, 9pm, \$21  
Great American Music Hall  
859 O'Farrell, SF  
(415) 885-0750  
www.slimspresents.com



# Still Steppin'

BY MICAH DUBREUIL  
arts@sfbg.com

**MUSIC** The Boogaloo is a dance, descended from the Twist but landing firmly between the Philly Dog and the Skate.

"I like to dance. Always did," says Oscar Myers, who turns 70 next week, while demonstrating his moves in front of a whooping, sweating, grinning 1am crowd at San Francisco's Boom Boom Room. Myers knows the Boogaloo because he was there when it happened, and because he plays the melange of funk, soul, jazz, and Latin music that make up its unique sound.

Myers, a trumpet player, percussionist, and singer, has been a Bay Area mainstay for decades, but if you wandered into any of his regular nights here or Madrone Art Bar, you might not immediately realize you were in the presence of a musical forefather.

## WANT SOMETHING SLOW, SOMETHING FAST, OR SOMETHING HALF-ASSED?

His band, Steppin', plays tunes by Lou Donaldson, Melvin Sparks, and Ivan "Boogaloo Joe" Jones, alongside classics by James Brown and Michael Jackson. The 30-somethings in Steppin' are talented, but all eyes are usually on the man up front: It's Myers who played with James Brown, Ray Charles, Charles Mingus, Lowell Fulson, and R&B icon Jimmy McCracklin. There aren't many musicians of Myers' era left — much less playing regular late-night gigs around San Francisco. (His next will be his 70th birthday party, at the Boom Boom Room this Friday, Oct. 10.)

No one ever asks for anything "half-assed."

Born in Montego Bay, Jamaica, in 1944, Myers moved to Charleston, South Carolina, as a kid. His father worked the graveyard shift at the city water pump station and dug actual graves during the day. His parents weren't especially musical, but they had a piano, on which Myers began to pick out songs by ear. Through the family's record player, he got to know the era's swing greats: Benny Goodman, Cab Calloway, Duke Ellington, and McKinney's Cotton Pickers. He picked up the trumpet as a teenager, which got him into the orchestra and marching band at North Carolina A&T, alongside classmate (and future saxophone legend) Maceo Parker.

Following college, he joined the military, landing in San Francisco after serving in Vietnam. He doesn't talk about it much, but he was wounded in the Tet Offensive, and ended up in physical therapy at the Letterman Army Hospital in the Presidio. He ultimately decided to stay: "The Bay Area was humming,"



says Myers, with an inimitable, throaty husk in his voice. "There was music coming from everywhere."

His list of collaborators is an index to the Bay Area's music history — "The Bishop" Norman Williams, Jackie Ivory, Julian Vaught, Bill Bell, Bill Summers, and Babatunde Lea — and his gigs map out its nearly forgotten musical nervous system: the jazz, funk, and R&B clubs that once hosted the area's thriving scene.

By the '90s, Myers was leading a band that included two former bandmates of James Brown: organist Louis Madison and saxophonist C.A. Carr. Madison — a member of the Famous Flames, who were unceremoniously fired by Brown after a gig in San Francisco in 1959, reportedly after asking to be paid fairly — is rumored to have penned such Brown hits as "I Feel Good," "Try Me," and "Please, Please, Please." Sans Brown, the Flames stuck around the Bay for good.

## HOW MANY OF Y'ALL KNOW WHO THE GODFATHER OF SOUL IS?

In the early '90s, Myers got a call from Brown's manager, saying Brown wanted to meet up with Madison and this new bandleader. Myers declined, citing their gig at Eli's Mile High Club that night. Since two of Brown's alumni were in the band, Myers added, Brown should actually come to them. Sure enough, during the show, Brown showed up with his wife, and the band broke into "I Feel Good." After "I'll Go Crazy," Brown rushed the stage to hug his old band-members.

Soon after, Brown invited Myers

Bay Area soul-funk legend Oscar Myers turns 70 — with no signs of slowing down

to sit in on trumpet when he played the West Coast. Myers did about eight gigs with Brown, a perfectionist who notoriously fined his musicians for mistakes.

"All that's true," says Myers, though he didn't personally receive any penalties. "He'd go down to the front of the stage and be leaning and crying and singing and then he'd hold up his hand: '\$5.' Don't miss a note, was the lesson. "And don't be late either!"

## I'VE NEVER SEEN SO MANY DEAD PEOPLE BREATHING IN MY LIFE!

It takes a lot to get away with chastising a crowd. "He can tell the audience to shut up and it's ok, because he has the credibility to do it," says organist Wil Blades, who's been playing with Myers for over a decade, since Blades was 20. "Oscar has big ears and he knows how this music should sound, because he came up with it."

Mentorship is important to Myers, who now lives with his wife off Alamo Square. "Nowadays, you don't see that stuff happening, where the older cats let the younger ones come and play and test their knowledge," says the bandleader. Go to any Myers gig, and you'll see one or two young musicians trying to prove their worth. If Myers likes what he hears, they'll receive a smile and a handshake at the end of the night.

That said: "If you can't play I'm not going to let you get up there. If you're bad, I'll run your ass off stage." He's not kidding.

"He let me up there and gave me an old-school butt-whooping," remembers Blades. "That's how you really learn this music, to me. You don't learn it in school."

How does it feel to be playing on his 70th birthday? "I did it when I was 69!" says Myers with a laugh. "You're blessed just to be here this long. You can wake up, open your eyes, wiggle your toes, everything's working. Everything from here on out is gravy for me."

Which might explain why, on a typical night, you'll find him dancing spontaneously during a set break, even when the curtain is down and the audience can't see a thing. **SFBG**

## OSCAR MYERS & STEPPIN'

With Bootie Cooler & DJ K-Os  
Fri/10, 9pm, \$10  
Boom Boom Room  
1601 Fillmore, SF  
[www.boomboomblues.com](http://www.boomboomblues.com)

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RANCH GHOST

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WEDNESDAY 8

DANCE

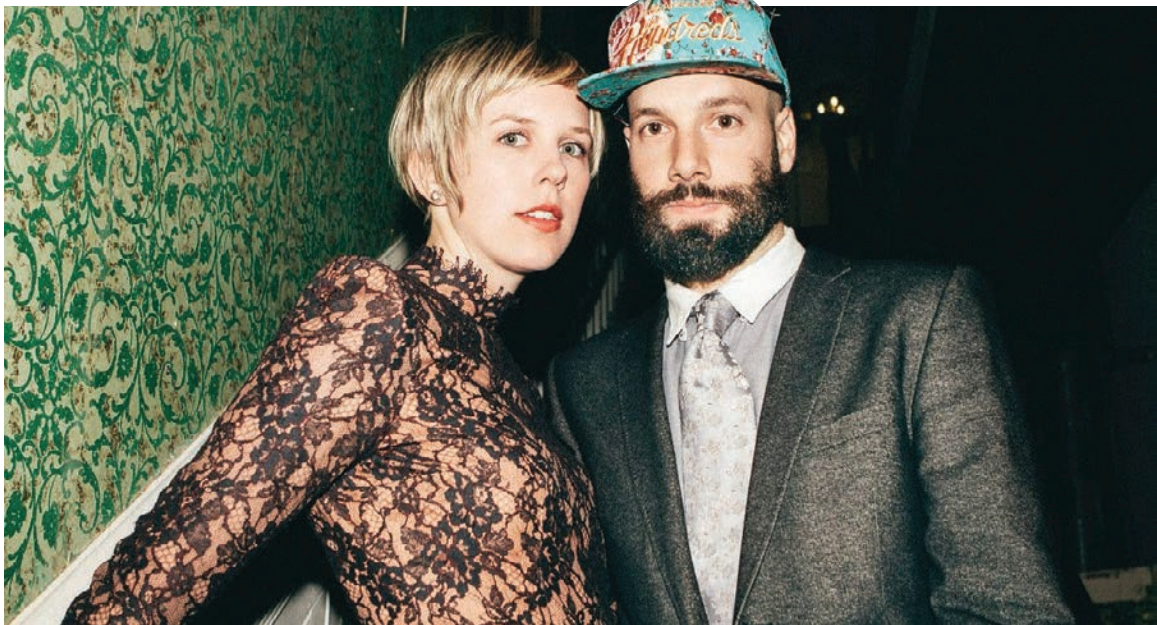
**Beaux:** 2344 Market, San Francisco. "BroMance: A Night Out for the Fellas," 9pm, free.  
**The Cafe:** 2369 Market, San Francisco. "Sticky Wednesdays," w/ DJ Mark Andrus, 8pm, free.  
**Cat Club:** 1190 Folsom, San Francisco. "Bondage-A-Go-Go," w/ DJ Damon, Tomas Diablo, guests, 9:30pm, \$7-\$10.  
**Club X:** 715 Harrison, San Francisco. "Electro Pop Rocks," 18+ dance party, 9pm, \$10-\$20.  
**DNA Lounge:** 375 11th St., San Francisco. "Go Deep!," 18+ dance party, 9pm, \$10-\$15.  
**Edinburgh Castle:** 950 Geary, San Francisco. "1964," w/ DJ Matt B & guests, Second and Fourth Wednesday of every month, 10pm, \$2.  
**F8:** 1192 Folsom, San Francisco. "Housepitality," 9pm, \$5-\$10.  
**Lookout:** 3600 16th St., San Francisco. "What?," 7pm, free.  
**Madrone Art Bar:** 500 Divisadero, San Francisco. "Rock the Spot," 9pm, free.  
**MatrixFillmore:** 3138 Fillmore, San Francisco. "Reload," w/ DJ Big Bad Bruce, 10pm, free.  
**Q Bar:** 456 Castro, San Francisco. "Booty Call," w/ Juanita More, 9pm, \$3.

HIP-HOP

**Skylark Bar:** 3089 16th St., San Francisco. "Mixtape Wednesday," w/ resident DJs Strategy, Junot, Herb Digs, & guests, 9pm, \$5.

ACOUSTIC

**Cafe Divine:** 1600 Stockton, San Francisco. Craig Ventresco & Meredith Axelrod, 7pm, free.  
**Fiddler's Green:** 1333 Columbus, San Francisco. Terry Savastano, Every other Wednesday, 9:30pm, free/donation.  
**The Independent:** 628 Divisadero, San Francisco. Angus & Julia Stone, 8pm, sold out.



JAZZ

**Amnesia:** 853 Valencia, San Francisco. Gaucho, Eric Garland's Jazz Session, The Amnesiacs, 7pm, free.  
**Balancoire:** 2565 Mission, San Francisco. "Cat's Corner," 9pm, \$10.  
**Burritt Room:** 417 Stockton St., San Francisco. Terry Disley's Rocking Jazz Trio, 6pm, free.  
**Jazz Bistro at Les Joulins:** 44 Ellis, San Francisco. Charles Unger Experience, 7:30pm, free.  
**Le Colonial:** 20 Cosmo, San Francisco. The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7pm, free.  
**Level III:** 500 Post, San Francisco. Sony Holland,

Wednesdays-Fridays, 5-8pm, free.  
**Savanna Jazz Club:** 2937 Mission, San Francisco. Savanna Jazz Jam with Eric Tillman, 7pm, \$5.  
**Top of the Mark:** One Nob Hill, 999 California, San Francisco. Ricardo Scales, Wednesdays, 6:30-11:30pm, \$5.

INTERNATIONAL

**Bissap Baobab:** 3372 19th St., San Francisco. "Baobab!," timba dance party with DJ WaltDigz, 10pm, \$5.  
**Cafe Cocomo:** 650 Indiana, San Francisco. "Bachatalicious," w/ DJs Good Sho & Rodney, 7pm, \$5-\$10.

**Revolution Cafe:** 3248 22nd St., San Francisco. Americano Social Club, Second Wednesday of every month, 9pm

FUNK

**Vertigo:** 1160 Polk, San Francisco. "Full Tilt Boogie," w/ KUSF-in-Exile DJs, Second Wednesday of every month, 8pm-1:30am, free.

SOUL

**Monarch:** 101 Sixth St., San Francisco. "Color Me Badd," coloring books and R&B jams with Matt Haze, DJ Alarm, Broke-Ass Stuart, guests, Wednesdays, 5:30-9:30pm, free.

THURSDAY 9

ROCK

**The Independent:** 628 Divisadero, San Francisco. Sondre Lerche, 8pm, \$15.

DANCE

**Abbey Tavern:** 4100 Geary, San Francisco. DJ Schrobi-Girl, 10pm, free.  
**Aunt Charlie's Lounge:** 133 Turk, San Francisco. "Tubesteak Connection," w/ DJ Bus Station John, 9pm, \$5-\$7.  
**Balancoire:** 2565 Mission, San Francisco. "Electric SwingSet," Second Thursday of every month, 7:30pm, \$10 (+ \$5 for dance lessons).  
**Beaux:** 2344 Market, San Francisco. "Twerk Thursdays," 9pm, free.  
**The Cafe:** 2369 Market, San Francisco. "¡Pan Dulce!," 9pm, \$5.  
**Cat Club:** 1190 Folsom, San Francisco. "Class of 1984," '80s night with DJs Damon, Steve Washington, Dangerous Dan, and guests, 9pm, \$6 (free before 9:30pm).  
**The Cellar:** 685 Sutter, San Francisco. "XO," 10pm, \$5.  
**Club X:** 715 Harrison, San Francisco. "The Crib," 18+ LGBT dance party, 9:30pm, \$10.  
**Elbo Room:** 647 Valencia, San Francisco. "Hi Life," w/ resident DJs Pleasuremaker & Izzy\*Wize, 9:30pm, \$6.  
**Infusion Lounge:** 124 Ellis, San Francisco. "I Love Thursdays," 10pm, \$10.  
**Madrone Art Bar:** 500 Divisadero, San Francisco. "Night Fever," 9pm, \$5 after 10pm  
**Raven:** 1151 Folsom, San Francisco. "1999," w/ VJ Mark Andrus, 8pm, free.  
**Trax:** 1437 Haight, San Francisco. "Beats Reality: A Psychedelic Social," w/ resident DJs Justime & Jim Hopkins, 9pm, free.  
**Underground SF:** 424 Haight, San Francisco. "Bubble," 10pm, free.

HIP-HOP

**John Colins:** 138 Minna, San Francisco. "Future

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# MUSIC LISTINGS

FOR MORE MUSIC VISIT  
[SFBG.COM/NOISE](http://SFBG.COM/NOISE)

Flavas," w/ DJ Natural, 10pm, free.  
**Park 77 Sports Bar:** 77 Cambon, San Francisco.  
 "Skratchpad S.F.," Second Thursday of every month, 10pm, free.  
**Skylark Bar:** 3089 16th St., San Francisco.  
 "Peaches," w/ lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10pm, free.

## ACOUSTIC

**Bazaar Cafe:** 5927 California, San Francisco.  
 Acoustic Open Mic, 7pm  
**Plough & Stars:** 116 Clement, San Francisco. The Shannon Céili Band, Second Thursday of every month, 9pm  
**The Pour House:** 1327 Polk, San Francisco.  
 Jimbo Scott & Grover Anderson, 7pm, free.

## JAZZ

**Jazz Bistro at Les Joulins:** 44 Ellis, San Francisco.  
 Clifford Lamb, Mel Butts, and Friends, Second Thursday of every month, 7:30pm, free.  
**Le Colonial:** 20 Cosmo, San Francisco. Steve Lucky & The Rhumba Bums, 7:30pm  
**Level III:** 500 Post, San Francisco. Sony Holland, Wednesdays-Fridays, 5-8pm, free.  
**The Royal Cuckoo:** 3202 Mission, San Francisco.  
 Charlie Siebert & Chris Siebert, 7:30pm, free.  
**Savanna Jazz Club:** 2937 Mission, San Francisco.  
 Savanna Jazz Jam with Eric Tillman, 7pm, \$5.  
**SFJAZZ Center:** 205 Franklin, San Francisco.  
 "Hotplate," Second Thursday of every month, 8 & 9:30pm, \$15-\$20.  
**Top of the Mark:** One Nob Hill, 999 California, San Francisco. Pure Ecstasy, 7:30pm, \$10.

## INTERNATIONAL

**Sheba Piano Lounge:** 1419 Fillmore, San Francisco. Gary Flores & Descarga Caliente, 8pm

## REGGAE

**Make-Out Room:** 3225 22nd St., San Francisco.  
 "Festival '68," w/ Revival Sound System, Second Thursday of every month, 10pm, free.  
**Pissed Off Pete's:** 4528 Mission St., San Francisco. Reggae Thursdays, w/ resident DJ Jay Yzer, 9pm, free.

## BLUES

**50 Mason Social House:** 50 Mason, San Francisco. Bill Phillippe, 5:30pm, free.

## COUNTRY

**Atlas Cafe:** 3049 20th St., San Francisco. Jinx Jones & Jessica Rose, Second Thursday of every month, 8pm, free.  
**McTeague's Saloon:** 1237 Polk, San Francisco.  
 "Twang Honky Tonk," w/ Sheriff Paul, Deputy Saralynn, and Honky Tonk Henry, 7pm

**The Parlor:** 2801 Leavenworth, San Francisco.  
 "Honky Tonk Thursdays," w/ DJ Juan Burgandy, 9pm, free.

## EXPERIMENTAL

**Exploratorium:** Pier 15, San Francisco.  
 Resonance: Unheard Sounds, Undiscovered Music, Second Thursday of every other month, 7pm

## FRIDAY 10

## ROCK

**The Independent:** 628 Divisadero, San Francisco.  
 Fink, Douglas Dare, 9pm, \$18-\$20.  
**Slim's:** 333 11th St., San Francisco. Uncle Acid & The Deadbeats, Danava, 9pm, \$17.  
**Thee Parkside:** 1600 17th St., San Francisco.

Slaughter & The Dogs, Juicehead, Modern Kicks, 9pm, \$15.

## DANCE

**Amnesia:** 853 Valencia, San Francisco. "Indie Slash," w/ resident DJs Danny White, Rance, and Sweethearts, Second Friday of every month, 10pm, \$5.  
**Beaux:** 2344 Market, San Francisco. "Manimal," 9pm  
**The Cafe:** 2369 Market, San Francisco. "Boy Bar," 9pm, \$5.  
**Cat Club:** 1190 Folsom, San Francisco. "Dark Shadows," w/ resident DJs Daniel Skellington & Melting Girl, Second Friday of every month, 9:30pm, \$7 (\$3 before 10pm).  
**The Cellar:** 685 Sutter, San Francisco. "F.T.S.: For the Story," 10pm  
**The EndUp:** 401 Sixth St., San Francisco.

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WED, OCT 8  
**CLAUDIA VILLELA**

THU, OCT 9  
**RICARDO LEMVO & MAKINA LOCA**  
NEW CD

FRI-SUN, OCT 10-12  
**STANLEY CLARKE**

WED, OCT 15  
**NEW WEST GUITAR GROUP**  
 w/ Sara Gazarek

THU, OCT 16 (8:00)  
**GREG OSBY 4**

THU, OCT 16 (10:30)  
**DJ QBERT**

TUE, OCT 14  
**TOMMY IGOE GROOVE CONSPIRACY**  
 feat David Garibaldi  
 FRI-SAT, OCT 17-18  
**DWELE**

SUN, OCT 19  
**RANA FARHAN**

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**RAGS & RIBBONS**  
**KIVEN**

FRIDAY OCT 10 8:30PM \$12/14 • 21+  
**SHONEN KNIFE**  
**DEATH VALLEY GIRLS**  
**GREAT APES**

SATURDAY OCT 11 7PM \$18/18 • AA  
 Cancer Relief Benefit for Garth Petal  
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**KAI KLN**  
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WED. OCT 15  
**BIG RANGE & THE RANGERS**  
**TBA**  
**BLOODY HOLLY**

THU. OCT 16  
**WILDCAT! WILDCAT!**  
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**RIO RIO**

FRI. OCT 17  
 The Beautiful Mind Tour  
**JON BELLION**  
**DJ RHÉTORIK**  
**KYLE M. TERRIZZI**

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 Yerba Buena Alliance Art Walk

**6:00-10:00PM**  
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CONT&gt;&gt;

"Trade," 10pm, free before midnight.  
**The Grand Nightclub:** 520 Fourth St., San Francisco. "We Rock Fridays," 9:30pm  
**Infusion Lounge:** 124 Ellis, San Francisco. "Flight Fridays," 10pm, \$20.  
**Lone Star Saloon:** 1354 Harrison, San Francisco. "Cubcake," Second Friday of every month, 9pm  
**Make-Out Room:** 3225 22nd St., San Francisco. "Last Nite: A 2000s Indie Dance Party," w/ DJs Jamie Jams & EmDee, Second Friday of every month, 10pm, \$5-\$10.  
**MatrixFillmore:** 3138 Fillmore, San Francisco. "F-Style Fridays," w/ DJ Jared-F, 9pm  
**OMG:** 43 Sixth St., San Francisco. "Deep Inside," 9pm, free.  
**Q Bar:** 456 Castro, San Francisco. "Pump: Worq It Out Fridays," w/ resident DJ Christopher B, 9pm, \$3.  
**Showdown:** 10 Sixth St., San Francisco. "The Reboot," w/ The Certain People Crew, Second Friday of every month, 10pm, free.  
**Underground SF:** 424 Haight, San Francisco. "Pulse Generator," w/ resident DJs Cherushii, Clarity, and Nightbiscuit, Second Friday of every month, 10pm, free.

## HIP-HOP

**EZ5:** 682 Commercial, San Francisco. "Decompression," Fridays, 5-9pm  
**John Collins:** 138 Minna, San Francisco. "Heartbeat," w/ resident DJ Strategy, Second Friday of every month, 9pm, \$5 (free before 11 p.m.).  
**Slate Bar:** 2925 16th St., San Francisco. "The Turn Up," w/ DJs Spank Bank & Ma Yeah, Second Friday of every month, 10pm, free.

## ACOUSTIC

**The Sports Basement:** 610 Old Mason, San Francisco. "Breakfast with Enzo," w/ Enzo Garcia, 10am, \$5.

## JAZZ

**Bird & Beckett:** 653 Chenery, San Francisco.

Jimmy Ryan's Bird & Beckett Bebop Band, Second Friday of every month, 5:30pm, \$10 suggested donation per adult.  
**Jazz Bistro at Les Joulins:** 44 Ellis, San Francisco. Charles Unger Experience, 7:30pm, free.  
**Level III:** 500 Post, San Francisco. Sony Holland, Wednesdays-Fridays, 5-8pm, free.  
**Revolution Cafe:** 3248 22nd St., San Francisco. Tin Cup Serenade, Second Friday of every month, 9:30pm  
**Top of the Mark:** One Nob Hill, 999 California, San Francisco. Black Market Jazz Orchestra, 9pm, \$10.  
**Zingari:** 501 Post, San Francisco. Joyce Grant, 8pm, free.

## INTERNATIONAL

**Bissap Baobab:** 3372 19th St., San Francisco. "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.  
**Cafe Cocomo:** 650 Indiana, San Francisco. Taste Fridays, featuring local cuisine tastings, salsa bands, dance lessons, and more, 7:30pm, \$15 (free entry to patio).  
**Cliff House:** 1090 Point Lobos, San Francisco. Orquesta Conquistador Quartet, Second Friday of every month, 7pm  
**Pachamama Restaurant:** 1630 Powell, San Francisco. Cuban Night with Fito Reinoso, 7:30 & 9:15pm, \$15-\$18.  
**Roccapulco Supper Club:** 3140 Mission, San Francisco. Fuego Latino, 9pm

## REGGAE

**Gestalt Haus:** 3159 16th St., San Francisco. "Music Like Dirt," 7:30pm, free.

## BLUES

**The Saloon:** 1232 Grant, San Francisco. Jinx Jones & The KingTones, Second Friday of every month, 4pm

## FUNK

**Make-Out Room:** 3225 22nd St., San Francisco. "Loose Joints," w/ DJs Centipede, Damon Bell, and Tom Thump, 10pm, \$5-\$10.

## SOUL

**Edinburgh Castle:** 950 Geary, San Francisco. "Soul Crush," w/ DJ Serious Leisure, 10pm, free.  
**The Knockout:** 3223 Mission, San Francisco. "Nightbeat," w/ DJs Primo, Lucky, and Dr. Scott, Second Friday of every month, 10pm, \$4.  
**Madrone Art Bar:** 500 Divisadero, San Francisco. "Yo Momma: M.O.M. Weekend Edition," w/ DJ Gordo Cabeza, Second Friday of every month, 9pm, \$5 (free before 10pm).

## SATURDAY 11

## ROCK

**Thee Parkside:** 1600 17th St., San Francisco. Eddie & The Hot Rods, Dime Runner, The Richmond Sluts, Bad Coyotes, 9pm, \$12.

## DANCE

**Amnesia:** 853 Valencia, San Francisco. "2 Men Will Move You," w/ DJs Primo & Jordan, Second Saturday of every month, 9pm  
**Cat Club:** 1190 Folsom, San Francisco. "Club Gossip," w/ DJ Damon & guests, Second Saturday of every month, 9pm, \$5-\$8 (free before 9:30pm).  
**DNA Lounge:** 375 11th St., San Francisco. "Bootie S.F.," 9pm, \$10-\$15.  
**Elbo Room:** 647 Valencia, San Francisco. "Tormenta Tropical," w/ resident DJs Oro11 & Theory, Second Saturday of every month, 10pm, \$5-\$10.  
**The EndUp:** 401 Sixth St., San Francisco. "Eclectricity," Second Saturday of every month, 10pm  
**Lookout:** 3600 16th St., San Francisco. "Bounce!," 9pm, \$3.  
**Madrone Art Bar:** 500 Divisadero, San Francisco. "Music Video Night," w/ DJs Satva & 4AM, Second Saturday of every month, 10pm, \$5.  
**Mighty:** 119 Utah, San Francisco. "Salted," w/ Miguel Migs, Julius Papp, guests, Second Saturday of every month, 10pm, \$10 before 11pm

**OMG:** 43 Sixth St., San Francisco. "Fixup," Second Saturday of every month, 10pm, \$5 (free before 11 p.m.).  
**Q Bar:** 456 Castro, San Francisco. "Shoop!," w/ DJs Tommy T & Bryan B, Second Saturday of every month, 9pm  
**Rickshaw Stop:** 155 Fell, San Francisco. "Cockblock," w/ DJ Natalie Nuxx & guests, Second Saturday of every month, 10pm, \$10.  
**The Stud:** 399 Ninth St., San Francisco. "Frolic: A Celebration of Costume & Dance," w/ resident DJ NeonBunny, Second Saturday of every month, 8pm, \$8 (\$4 in costume).

## HIP-HOP

**111 Minna Gallery:** 111 Minna, San Francisco. "Back to the '90s," Second Saturday of every month, 9:30pm, \$10.  
**John Collins:** 138 Minna, San Francisco. "Frothin," w/ resident DJ Matt Cali, Second Saturday of every month, 10pm  
**Slate Bar:** 2925 16th St., San Francisco. "The Hustle," w/ DJs Sake One & Sean G, Second Saturday of every month, 10pm, \$5 before midnight.

## ACOUSTIC

**Atlas Cafe:** 3049 20th St., San Francisco. Craig Ventresco and/or Meredith Axelrod, Saturdays, 4-6pm, free.  
**Slim's:** 333 11th St., San Francisco. Bahamas, Basia Bulat, 9pm, \$16.

## JAZZ

**Jazz Bistro at Les Joulins:** 44 Ellis, San Francisco. Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.  
**Savanna Jazz Club:** 2937 Mission, San Francisco. Byrds of a Feather, Second Saturday of every month, 7:30pm, \$8.  
**Sheba Piano Lounge:** 1419 Fillmore, San Francisco. The Robert Stewart Experience, 9pm

## INTERNATIONAL

**1015 Folsom:** 1015 Folsom, San Francisco.

"Pura," 9pm, \$20.  
**Bissap Baobab:** 3372 19th St., San Francisco. Misión Flamenca, Monthly live flamenco music and dance performances., Second Saturday of every month, 7:30pm "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.  
**Make-Out Room:** 3225 22nd St., San Francisco. "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10pm, \$5-\$10.  
**Pachamama Restaurant:** 1630 Powell, San Francisco. Eddy Navia & Pachamama Band, 8pm, free.  
**Public Works:** 161 Erie, San Francisco. "Non Stop Bhangra," w/ resident DJ Jimmy Love, Dholrhythms dance troupe, more (in the main room), Second Saturday of every month, 9pm, \$10-\$15.  
**Revolution Cafe:** 3248 22nd St., San Francisco. BrazilVox, Second Saturday of every month, 9:30pm  
**Space 550:** 550 Barneveld, San Francisco. "Club Fuego," 9:30pm

## BLUES

**The Saloon:** 1232 Grant, San Francisco. Dave Workman, Second Saturday of every month, 4pm

## SUNDAY 12

## DANCE

**The Cellar:** 685 Sutter, San Francisco. "Replay Sundays," 9pm, free.  
**The Edge:** 4149 18th St., San Francisco. "'80s at 8," w/ DJ MC2, 8pm  
**Elbo Room:** 647 Valencia, San Francisco. "Dub Mission," Sunday night excursions into the echo-drenched outer realms of dub with resident DJ Sep and guests, 9pm, \$6 (free before 9:30pm).  
**The EndUp:** 401 Sixth St., San Francisco. "Sundaze," 1pm, free before 3 p.m.; "The Rhythm Room," Second Sunday of every month, 10pm  
**F8:** 1192 Folsom, San Francisco. "Stamina," w/ DJs Lukeino, Jamal, and guests, 10pm, free.



A film series *The Conformist* 1230pm *The Sheltering Sky* 3pm *The Last Emperor* 3D 6pm *Last Tango in Paris* 930pm *The Castro Theatre* San Francisco  
 Saturday October 18th 2014 cinemaitaliasf.com

Northern California Premiere of new restoration

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The Conformist

Exclusive Northern California Premiere of new restoration with **Joan Chen** in Person

**6:00 PM**  
The Last Emperor 3D

**3:00 PM**  
The Sheltering Sky

**9:30 PM**  
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# MUSIC LISTINGS

FOR VENUE INFO, VISIT  
[SFBG.COM/VENUE-GUIDE](http://SFBG.COM/VENUE-GUIDE)

**The Knockout:** 3223 Mission, San Francisco. "Sweater Funk," 10pm, free.  
**Lookout:** 3600 16th St., San Francisco. "Jock," Sundays, 3-8pm, \$2.  
**Matrix Fillmore:** 3138 Fillmore, San Francisco. "Bounce," w/ DJ Just, 10pm  
**Monarch:** 101 Sixth St., San Francisco. "Werd," 9pm, \$5-\$10.  
**The Parlor:** 2801 Leavenworth, San Francisco. "Sunday Sessions," w/ DJ Marc de Vasconcelos, 9pm, free.  
**Q Bar:** 456 Castro, San Francisco. "Gigante," 8pm, free.  
**Temple:** 540 Howard, San Francisco. "Sunset Arcade," 18+ dance party & game night, 9pm, \$10.

## HIP-HOP

**Boom Boom Room:** 1601 Fillmore, San Francisco. "Return of the Cypher," 9:30pm, free.

## ACOUSTIC

**The Chieftain:** 198 Fifth St., San Francisco. Traditional Irish Session, 6pm  
**The Lucky Horseshoe:** 453 Cortland, San Francisco. Bernal Mountain Bluegrass Jam, 4pm, free.  
**Madrone Art Bar:** 500 Divisadero, San Francisco. Spike's Mic Night, Sundays, 4-8pm, free.

## JAZZ

**Jazz Bistro at Les Joulins:** 44 Ellis, San Francisco. Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.  
**Madrone Art Bar:** 500 Divisadero, San Francisco. "Sunday Sessions," 10pm, free.  
**The Royal Cuckoo:** 3202 Mission, San Francisco. Lavay Smith & Chris Siebert, 7:30pm, free.  
**Savanna Jazz Club:** 2937 Mission, San Francisco. Savanna Jazz Jam with David Byrd, 7pm, \$5.

## INTERNATIONAL

**Atmosphere:** 447 Broadway, San Francisco. "Hot Bachata Nights," w/ DJ El Guapo, 5:30pm, \$10-\$20.  
**Bissap Baobab:** 3372 19th St., San Francisco. "Brazil & Beyond," 6:30pm, free.  
**Caña Cuban Parlor & Cafe:** 500 Florida, San Francisco. "La Havana," 4pm  
**El Rio:** 3158 Mission, San Francisco. Salsa Sundays, Second and Fourth Sunday of every month, 3pm, \$8-\$10.  
**Revolution Cafe:** 3248 22nd St., San Francisco. Balkan Jam Night, 8:30pm  
**Thirsty Bear Brewing Company:** 661 Howard, San Francisco. "The Flamenco Room," 7:30 & 8:30pm

## BLUES

**The Saloon:** 1232 Grant, San Francisco. Blues

Power, 4pm; The Door Slammers, Second Sunday of every month, 9:30pm  
**Sheba Piano Lounge:** 1419 Fillmore, San Francisco. Bohemian Knuckleboogie, 8pm, free.  
**Swig:** 571 Geary, San Francisco. Sunday Blues Jam with Ed Ivey, 9pm

## COUNTRY

**The Riptide:** 3639 Taraval, San Francisco. Joe Goldmark & The Seducers, Second Sunday of every month, 7:30pm, free.

## MONDAY 13

## ROCK

**The Independent:** 628 Divisadero, San Francisco. Mutual Benefit, Julie Byrne, 8pm, \$13-\$15.

## DANCE

**DNA Lounge:** 375 11th St., San Francisco. "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30pm, \$3-\$5.  
**Q Bar:** 456 Castro, San Francisco. "Wanted," w/ DJs Key&Kite and Richie Panic, 9pm, free.

## ACOUSTIC

**Amnesia:** 853 Valencia, San Francisco. The Pick Bluegrass Jam, Second Monday of every month, 6pm, free; Toshio Hirano, Second Monday of every month, 9pm, free.  
**Fiddler's Green:** 1333 Columbus, San Francisco. Terry Savastano, 9:30pm, free/donation.  
**Hotel Utah:** 500 Fourth St., San Francisco. Open Mic with Brendan Getzell, 8pm, free.  
**Osteria:** 3277 Sacramento, San Francisco. "Acoustic Bistro," 7pm, free.

CONTINUES ON PAGE 26 >>

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**GIN BLOSSOMS**

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# MUSIC LISTINGS

CONT>>

**The Saloon:** 1232 Grant, San Francisco. Peter Lindman, 4pm

**JAZZ**

**Jazz Bistro at Les Joulins:** 44 Ellis, San Francisco. Eugene Pliner Quartet with Tod Dickow, 7:30pm, free.

**Le Colonial:** 20 Cosmo, San Francisco. Le Jazz Hot, 7pm, free.

**Sheba Piano Lounge:** 1419 Fillmore, San Francisco. City Jazz Instrumental Jam Session, 8pm

**REGGAE**

**Skylark Bar:** 3089 16th St., San Francisco. "Skylarking," w/ L&I Vibration, 10pm, free.

**BLUES**

**Elite Cafe:** 2049 Fillmore, San Francisco. "Fried Chicken & Blues," 6pm

**The Saloon:** 1232 Grant, San Francisco. The Bachelors, 9:30pm

**SOUL**

**Madrone Art Bar:** 500 Divisadero, San Francisco. "M.O.M. (Motown on Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8pm, \$3 after 9pm

## TUESDAY 14

**DANCE**

**Aunt Charlie's Lounge:** 133 Turk, San Francisco. "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10pm, \$2.

**Boom Boom Room:** 1601 Fillmore, San Francisco. "Time Warp Tuesdays," w/ DJ Madison, 9pm, free.

**Harlot:** 46 Minna, San Francisco. "Tutu Tuesday," w/ resident DJ Atish, Second Tuesday of every month, 9pm, \$7 (\$2 in a tutu before 11pm).

**Monarch:** 101 Sixth St., San Francisco. "Soundpieces," 10pm, free-\$10.

**Q Bar:** 456 Castro, San Francisco. "Switch," w/ DJs Jenna Riot & Andre, 9pm, \$3.

**Underground SF:** 424 Haight, San Francisco. "Shelter," 10pm, free.

**HIP-HOP**

**Double Dutch:** 3192 16th St., San Francisco. "Takin' It Back Tuesdays," w/ DJs Mr. Murdock & Roman Nunez, Second Tuesday of every month, 10pm, free.

**ACOUSTIC**

**Revolution Cafe:** 3248 22nd St., San Francisco. CelloJoe, Second Tuesday of every month, 9pm

**JAZZ**

**Burritt Room:** 417 Stockton St., San Francisco. Terry Disley's Rocking Jazz Trio, 6pm, free.

**Cafe Divine:** 1600 Stockton, San Francisco. Chris Amberger, 7pm

**Jazz Bistro at Les Joulins:** 44 Ellis, San Francisco. Clifford Lamb, Mel Butts, and Friends, 7:30pm, free.

**Le Colonial:** 20 Cosmo, San Francisco. Lavay Smith & Her Red Hot Skillet Lickers, 7pm

**Verdi Club:** 2424 Mariposa, San Francisco. "Tuesday Night Jump," w/ Stomp Jones, 9pm, \$10-\$12.

**Wine Kitchen:** 507 Divisadero St., San Francisco. Hot Club Pacific, 7:30pm

**Yoshi's San Francisco:** 1330 Fillmore, San Francisco. Tommy Igooe Big Band, 8pm, \$22.

**INTERNATIONAL**

**Cafe Cocomo:** 650 Indiana, San Francisco. Salsa Tuesday, w/ DJs Good Sho & El de la Clave, 8:30pm, \$10.

**The Cosmo Bar & Lounge:** 440 Broadway, San Francisco. Conga Tuesdays, 8pm, \$7-\$10.

**F8:** 1192 Folsom, San Francisco. "Underground Nomads," w/ rotating resident DJs Amar, Sep, and Dulce Vita, plus guests, 9pm, \$5 (free before 9:30pm).

**REGGAE**

**Milk Bar:** 1840 Haight, San Francisco. "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10pm

**SOUL**

**Make-Out Room:** 3225 22nd St., San Francisco. "Lost & Found," w/ DJs Primo, Lucky, and guests, 9:30pm, free. **SFBG**

26 SAN FRANCISCO BAY GUARDIAN

OPINION

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**MICHAEL ANTHONY TORRES SERVES AS ONE OF SIX NARRATORS IN *THE LATE WEDDING*.**

PHOTO BY  
PAK HAN



## Meta-boredom

A play's 'playwright' can't keep his mind focused on the subject at hand in 'The Late Wedding'

BY ROBERT AVILA  
arts@sfbg.com

**THEATER** At the outset of *The Late Wedding*, actor Kathryn Zdan explains that we are about to be taken on "an anthropological tour of imagined tribes and their marriage customs." She also explains that the play we're watching is a play that we're watching, and that a playwright has written it, under the spell of another author, Italian postmodernist Italo Calvino, whose playfully imaginative style in books like *Invisible Cities* and *If on a winter's night a traveler...* unravels the standard narrative regime in favor of open-ended possibility and self-conscious reflection on art and consciousness. This strategy brought Calvino international acclaim 40 or 50 years ago. But Bay Area playwright Christopher Chen's latest is too beguiled by its literary inspiration to get very far as a work of its own.

At some level, *The Late Wedding* wants to explore the nature of human communication and communion through a fourth-wall-scaling ensemble of six actors — alternately playing characters from made-up civilizations and swapping the Narrator hat to address the audience about their experience in the theater — and an offstage "playwright" who can't keep his banal musings about groceries and whatnot from intruding into his own narrative.

The first of these couples (played in an initially amusing, offhand manner by Lawrence Radecker and Michael Anthony Torres) lounges around remembering the party of

the night before, relieved to find they feel the same way about it. They then become extremely agitated, struggling to confirm the details of more distant shared memories on the vacation islands of Calaman — as if this agreed-on map of memory were the only bridge between them. The same islands, as some unattainable ideal or some real place or both, come back later as a destination in an intergalactic space hop for another character (played by Zdan) who may be reuniting with her estranged wife (Lauren Spencer). Their estrangement followed Zdan's character's strict adherence to the marital customs of her society — namely, maximizing the anticipation and desire of romance by forestalling the wedding night indefinitely, and raising a family with someone else meanwhile. A third couple (played by Michele Leavy and Ogie Zulueta) receives a visit from a scholar (Radecker) intrigued by their view of marriage as a kind of living death. Interlarded with the marriages are lots of direct address, a wayward plot or two, and the intrusive personal thoughts of an increasingly distracted playwright.

For this Crowded Fire premiere, scenic designer Melpomene Katakalos conjures onstage an imposing all-white (later transparent) wall of open cubicles with sundry objects inside. It's a mash-up of the grand vertical cities of Louise Nevelson's monochromatic wall pieces and the private, idiosyncratic worlds of Joseph Cornell's boxes, and it promises some intricate architecture, spanning the subjective and the social realms of reality. But

the play only faintly delivers on that promise. It wouldn't have mattered as much if the dialogue was more compelling, but it tends to strain in pursuit of novelty and humor. Artistic director Marissa Wolf, meanwhile, has her actors deliver their lines in a presentational manner that is fitfully effective at best at striking a rapport with the audience, while the couples mingle flat humor with saccharine sincerity as they limn the contours of their relationships.

Even a leap from fantastical anthropologies to distant space travel can't save *The Late Wedding* from a sense of inertia. This might be because it owes too much to its source of inspiration. We're told about Calvino right away, and Chen's own imagination seems hobbled from that point on, more concerned with transposition than with pursuing ideas for their own sake. To make matters worse, the play's meta-narrative and postmodern confusion are already overly familiar as a theatrical strategy, rather pre-postmodern, like ersatz Pirandello. The feigned concern for the audience over the odd non sequitur therefore feels misplaced, quaint, and vaguely patronizing. There may be potential for real mystery and meaning to emerge from the play's artful dodging, but a way has to be cleared for it through all the pseudo-novelty and rigmarole. **SFBG**

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FRI 10/17 REVENGE (NWN)  
THE HAUNTED PROCESS  
SAT 10/18 SOUL PARTY  
SUN 10/19 DUB MISSION: DJ VADIM  
MON 10/20 STONEBURNER

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# ARTS + CULTURE STAGE LISTINGS

Stage listings are compiled by Guardian staff.  
Performance times may change; call venues to con-  
firm. Reviewers are Robert Avila, Rita Felciano, and  
Nicole Gluckstern. Submit items for the listings at  
[listings@sfbg.com](mailto:listings@sfbg.com).

## THEATER

### OPENING

**Shocktoberfest 15: The Bloody Débutante**  
Hypnodrome, 575 10th St, SF; [www.brownpapertickets.com](http://www.brownpapertickets.com). \$30-35. Opens Thu/9, 8pm. Runs  
Thu-Sat and Oct 28-29, 8pm. Through Nov 22.  
Thrillpeddlers promise “an evening of horror, car-  
nage, puppets, and song” as part of the company’s  
annual Grand Guignol extravaganza of short plays.  
**The Dumbwaiter** Unscripted Theatre Company,  
533 Sutter, SF; <http://therabbitholesf.com>. \$25.  
Opens Fri/10, 8pm. Runs Sat/11, Mon/13, and Oct  
16-18, 8pm; Sun/12, 2pm. Through Oct 18. Rabbit  
Hole Theater Company performs Harold Pinter’s  
sinister farce.

**Not a Genuine Black Man** and **The Waiting  
Period** Marsh San Francisco, 1062 Valencia, SF;  
[www.themarsh.org](http://www.themarsh.org). \$30-100. Opens Thu/9, 8pm.  
*Not a Genuine Black Man* runs Thu-Fri, 8pm;  
*The Waiting Period* runs Sat, 5pm. Through Nov  
22. Brian Copeland performs two of his autobi-  
ographical solo pieces in repertory.  
**Pastorella** Exit Theatre, 156 Eddy, SF; [www.brownpapertickets.com](http://www.brownpapertickets.com). \$20. Opens Thu/9, 8pm.  
Runs Thu-Sat, 8pm. Through Oct 25. No Nude Men  
Productions presents Stuart Bousel’s “play about  
un-famous actors,” a comedy set backstage at a  
small theater production of Tom Stoppard’s *Arcadia*.  
**Wrestling Jerusalem** Intersection for the Arts,  
925 Mission, SF; [www.theintersection.org](http://www.theintersection.org).  
\$25-30. Previews Wed/8-Thu/9, 7:30pm. Opens  
Fri/10, 7:30pm. Runs Thu-Sat, 7:30pm; Sun,  
2pm. Through Oct 26. Aaron Davidman returns to  
Intersection with his hit solo performance, an explo-  
ration of the Israeli-Palestinian conflict.

### BAY AREA

**Sweeney Todd: The Demon Barber of Fleet  
Street** Mountain View Center for the Performing  
Arts, 500 Castro, Mtn View; [www.theatreworks.org](http://www.theatreworks.org). \$19-74. Previews Wed/8-Fri/10, 8pm. Opens  
Sat/11, 8pm. Runs Tue-Wed, 7:30pm (also Oct  
29, 2pm); Thu-Sat, 8pm (also Sat, 2pm); Sun, 2  
and 7pm. Through Nov 2. TheaatreWorks performs  
Stephen Sondheim’s grisly, Tony-winning musical.  
**The Woman in Black** Dragon Theatre, 2120  
Broadway, Redwood City; <http://dragonproductions.net>. \$10-30. Previews Thu/9, 8pm. Opens Fri/10,  
8pm. Runs Thu-Sat, 8pm; Sun, 2pm. Through Nov  
2. Dragon Theatre performs Stephen Mallatratt’s  
adaptation of Susan Hill’s horror novella.

### ONGOING

**Absolutely Fabulous** Stage Werx, 446 Valencia,  
SF; [www.eventbrite.com/e/absolutely-fabulous-ab-fab-tickets-12641718721](http://www.eventbrite.com/e/absolutely-fabulous-ab-fab-tickets-12641718721). \$15-35. Thu, 8pm; Fri,  
11pm. Through Dec 12. The hit British sitcom takes  
the stage thanks to the Royal British Comedy Theatre  
— despite its name, an SF company with a cast that  
includes Terrence McLaughlin, ZsaZsa Lufthansa,  
Annie Larson, Dene Larson, and Raya Light.  
**Adventures of a Black Girl: Traveling White  
Black** Brava Theater Center, 2781 24th St, SF;  
[www.brava.org](http://www.brava.org). \$15. Fri-Sat, 8pm; Sun, 3pm.  
Through Oct 26. Edris Cooper-Anifowoshe performs  
her funny, poignant exploration of the impact of  
African migration.  
**The Barbary Coast Revue** Sub/Mission Gallery, 2183  
Mission, SF; [www.barbarycoastreue.com](http://www.barbarycoastreue.com). \$20. Sat,  
8pm. Through Nov 29. Join Mark Twain on an interac-  
tive musical tour of Gold Rush-era San Francisco.  
**Cock** New Conservatory Theatre Center, 25 Van  
Ness, SF; [www.nctcsf.org](http://www.nctcsf.org). \$25-45. Wed/8-Sat/11,  
8pm; Sun/12, 2pm. English playwright Mike  
Bartlett’s 2010 Olivier Award-winning drama is a  
sly form of theatrical bait-and-switch, a play less  
about gay relationships, sex, or cocks per se (though  
it does unfold inside a cock-fighting pit) than about  
the web of power and need in which we can find  
ourselves ultimately defined — and thus owned —  
by others. The central character is John (a gradually  
sympathetic if energetically high-pitched Stephen  
McFarland), the only character whose name we  
actually learn, though that (and the generic name  
itself) amounts to ironic underscoring of his lack  
of personhood. He’s just left his longtime live-in  
boyfriend (Todd Pivetti) and begun a romance, for  
the first time in his life, with a woman (Radhika Raq).  
But the relative freedom and respect, as well as sexual  
adventure, he finds in this new relationship com-  
petes with the pull of his old ties and he soon waffles  
in a muddled identity crisis he finds it difficult to



articulate — so others do it for him, in a battle of wills  
that includes John’s boyfriend’s recently widowed  
father (a sure and subtle Matt Weimer), full of pater-  
nal fight and truly crushed by the threatened demise  
of a relationship he’s long since accepted and now  
counts on. Director Stephen Rupsch’s production  
for New Conservatory Theatre Center suffers from  
uneven performances and takes some time getting  
started, but the play’s straightforward ideas crystal-  
ize nice and chillingly by the end. (Avila)

**Die! Mommie, Die!** New Conservatory Theatre  
Center, 25 Van Ness, SF; [www.nctcsf.org](http://www.nctcsf.org). \$25-45.  
Previews Fri/10, 8pm. Opens Sat/11, 8pm. Runs  
Wed-Sat, 8pm; Sun, 2pm. Through Nov 2. New  
Conservatory Theatre Center performs Charles  
Busch’s campy comedy.

**Do I Hear a Waltz?** Eureka Theatre, 215 Jackson, SF;  
[www.42ndstmoon.org](http://www.42ndstmoon.org). \$25-75. Wed-Thu, 7pm; Fri,  
8pm; Sat, 6pm; Sun, 3pm (also Sat/11, 1pm). Through  
Oct 19. 42nd Street Moon opens its 22nd season with  
this 1960s-set tell of a lonely American tourist (Tony  
nominee Emily Skinner) vacationing in Venice.

**Foodies! The Musical** Shelton Theater, 533 Sutter,  
SF; [www.foodiesthemusical.com](http://www.foodiesthemusical.com). \$32-34. Fri-Sat,  
8pm. Open-ended. AWAT Productions presents  
Morris Bobrow’s musical comedy revue all about food.  
**Ideation** San Francisco Playhouse, 450 Post, SF;  
[www.sfplayhouse.org](http://www.sfplayhouse.org). \$20-120. Tue-Thu, 7pm;  
Fri-Sat, 8pm (also Sat, 3pm); Sun, 2pm. Through  
Nov 8. SF Playhouse performs the world premiere of  
Aaron Loeb’s darkly comic suspense thriller.

**The Late Wedding** Thick House, 1695 18th St,  
SF; [www.crowdedfire.org](http://www.crowdedfire.org). \$15-35. Wed/8-Sat/11,  
8pm. Crowded Fire Theater performs a world pre-  
miere commission by Christopher Chen, a “journey  
of the soul” inspired by the work of Italian fabulist  
novelist Italo Calvino.

**Noises Off!** Shelton Theater, 533 Sutter, SF; [www.sheltontheater.org](http://www.sheltontheater.org). \$38. Thu-Sat, 8pm. Through  
Oct 25. Shelton Theater performs Michael Frayn’s  
outrageous backstage comedy.

**Old Hats** ACT’s Geary Theater, 415 Geary, SF; [www.act-sf.org](http://www.act-sf.org). \$20-120. Wed/8-Sat/11, 8pm (also  
Sat/11, 2pm); Sun/12, 2pm. This is a show I could  
watch every night: death- and age-defying master  
clowns Bill Irwin and David Shiner in an evening of  
updated and re-envisioned vaudeville-style shtick,  
supported by the bright and irresistible charm of  
singer-songwriter Shaina Taub and her versatile band  
(Jacob Colin Cohen, Mike Brun, Mike Dobson, and  
Justin J. Smith). Steppenwolf Theatre’s Tina Landau  
directs this buoyant Signature Theatre production,  
which returns Irwin and Shiner to the Geary after  
ACT’s 2001 production of *Fool Moon*. It’s can’t be  
easy to instill so traditional a formula with this many  
surprises and genuine laughs, but Irwin, Shiner, and  
company sure make it look that way. (Avila)

**Pippin** Golden Gate Theatre, 1 Taylor, SF; [www.shnsf.com](http://www.shnsf.com). \$45-210. Tue-Sat, 8pm (also Wed and Sat,  
2pm); Sun, 2pm. Through Oct 19. This new production  
of Roger O. Hirson and Stephen Scharzt’s 1972 musical  
won the 2013 Tony for Best Revival of a Musical.

**Ransom, Texas** Tides Theatre, 533 Sutter, SF;  
[www.tidestheatre.org](http://www.tidestheatre.org). \$10-30. Thu-Sat, 8pm.  
Through Oct 18. Virago Theatre Company performs  
William Bivins’ Texas-set tale of escalating tension  
between a father and son.

**Semi-Famous: Hollywood Hell Tales from the  
Middle** New venue: Marsh San Francisco, 1062  
Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$20-100. Sat,  
8:30pm; Sun, 7pm. Through Oct 19. Don Reed’s

DAVID STUDWELL AND TORY ROSS  
IN *SWEENEY TODD* PHOTO BY KEVIN BERNE

latest solo show shares tales from his career in  
entertainment.

**Slaughterhouse Five** Gough Street Playhouse,  
1620 Gough, SF; [www.custommade.org](http://www.custommade.org). \$20-50.  
Thu-Sat, 8pm; Sun, 7pm (also Sun, 3pm). Extended  
through Oct 26. Eric Simonson’s adaptation of Kurt  
Vonnegut’s 1969 classic, performed by Custom  
Made Theatre Co., could prove a bit of a nonlinear  
whirlwind for any theatergoers who haven’t read the  
book. Like Billy Pilgrim (in “a constant state of stage  
fright ... because he never knows what part of his  
life he is going to have to act in next”), the audience  
plummets to the futuristic planet of Tralfamadore,  
flashes back to the gruesome Dresden bombings,  
even further back to Billy as a fragile and tempera-  
mental little boy, and then forward to Billy in a mental  
hospital. Each of the show’s 11 actors takes on a  
variety of roles, and scenes last just a few minutes,  
with abrupt transitions marked by a loud, futuristic  
thrumming signal that demands attention even  
during breaks in the action. Minimalist set design  
and mimed “props” urge audience members to fill  
in the gaps and use their imaginations, with further  
enhancements offered by three large panels display-  
ing animated versions of Vonnegut’s line drawings.  
Among the actors, the supporting cast is particularly  
effective, including the multifaceted Sal Mattos (as  
a ferocious German soldier, an American prisoner  
of war, and a mental patient), and Stephanie Ann  
Foster, as both Pilgrim’s emotionally eager wife and a  
compassionate, fatherly prisoner. Sam Tillis also has  
a nice (if sociopathic) turn as a vengeful war prisoner  
who promises to murder everyone who has crossed  
him. (Haley Brucato)

**Yeast Nation (the triumph of life)** Victoria  
Theatre, 2961 16th St, SF; [www.rayoflighttheatre.com](http://www.rayoflighttheatre.com). \$25-36. Wed-Sat, 8pm (also Oct 25 and Nov  
1, 2pm). Through Nov 1. Ray of Light Theatre per-  
forms the West Coast premiere of the new rock mus-  
ical by Greg Kotis and Mark Hollmann (*Urinetown*).

### BAY AREA

**An Audience with Meow Meow** Berkeley Repertory  
Theatre, Roda Theatre, 2015 Addison, Berk; [www.berkeleyrep.org](http://www.berkeleyrep.org). \$29-89. Tue and Thu-Sat, 8pm  
(also Sat and Oct 16, 2pm); Wed and Sun, 7pm (also  
Sun, 2pm). Through Oct 19. This self-styled “musical  
play” by a winking “post-post-modern” diva (the  
vocally and comically talented Australian chanteuse  
Meow Meow) is in fact much thinner than either cat-  
egory suggests — more like a tired music hall variety  
act. Written by Meow Meow and adapted and directed  
by Kneehigh’s Emma Rice, the routines are premised  
on the imperiousness and insecurities of a soi-disant  
megastar whose band and stage crew gradually abandon  
her, leaving her alone with her adoring audience.  
While there are one or two musical moments worth  
perking up a little for — in particular a vocally potent  
version of “Ne Me Quitte Pas,” and a mood-shifting  
rendition of Hans Eisler and Bertolt Brecht’s “The  
German Miserere” that feels incongruous here,  
like part of another and better show — the going is  
otherwise tough, the narrative forced and clunky in  
the extreme. Rice’s staging not only lacks inspiration  
but comes with a dismal abundance of low-hanging  
call-out-the-audience participation laughs. Barry  
Humphries’ Dame Edna (presumably an inspira-  
tion here) could get away with this get-the-guests  
approach, being a weightier and far wittier character.  
But here it comes across as a desperate attempt to  
sell a poorly written sketch supporting some unevenly  
appealing musical numbers. (Avila) **SFBG**



# The Doctorow is in

The sci-fi writer visits the Bay Area with two new works

BY MICHAEL BERRY  
arts@sfbg.com

**LIT** Like the Internet itself, Cory Doctorow seems to be everywhere all at once.

Novelist, essayist, activist, and co-founder of the influential website Boing Boing, the Canadian-born, London-based writer is having a particularly peripatetic autumn, traveling from the UK to various locations throughout Europe and North America.

October finds Doctorow — author of the science fiction novels *Makers*, *Little Brother*, and *Homeland* — making two stops in the Bay Area. First, he'll be in Berkeley to sign *In Real Life* (First Second, 192 pp., \$17.99), a graphic novel produced in collaboration with El Cerrito-raised, Los Angeles-based illustrator Jen Wang, then to San Francisco to discuss (with his Boing Boing business partner, David Pescovitz) his forthcoming nonfiction title, *Information Doesn't Want to Be Free: Laws for the Internet Age* (McSweeney's, 192 pp., \$22).

*In Real Life* is based on "Anda's Game," a 2002 Doctorow short story. While living in the Bay Area in the mid-1990s, Doctorow heard programmers and other techies expressing their anxieties about the trend toward outsourcing jobs to India. Having grown up in Toronto, not far from where the North American auto industry was headquartered, Doctorow was reminded how, in the years after NAFTA, car workers who were losing their jobs felt great animosity toward Mexican workers.

"Which I always thought was tremendously misplaced," he says. "I mean, it wasn't Mexican workers who moved the jobs to Mexico; it was the bosses living right around the corner."

Some of those memories informed "Anda's Game." Its comics adaptation, *In Real Life*, follows a high school student as she learns to navigate *Coarsegold Online*, a massively multiplayer role-playing game. Anda loves being a hero and a role model in the digital word, but when she befriends a poor Chinese kid who works incredibly long hours on behalf of wealthier players from developed countries, she begins to understand the inequities of the system. When she pushes her new friend to stand up for his rights, Anda can't foresee the consequences of her actions.

Wang, the author-illustrator of the graphic novel *Koko Be Good*, says she was introduced to Doctorow by First Second. Her adaptation of his original work required some back-and-forth by e-mail, and she ended up scrapping approximately half the book at one point and starting over.

"We did this all online," she says. "So this will be the first time I'm meeting him, when he comes to do this book tour."

Of collaborating with Doctorow, Wang says, "The biggest challenge for me was working with someone so [well-known]. I wanted to capture Cory's vision, even though I was doing all of the drawing and writing, to produce something he could be proud of."

*In Real Life* works well for both teen and adult readers, making its political points amid exciting depictions of digital battles. Wang's manga-influenced style



complements Doctorow's subject and theme while finding a colorful vitality all its own.

"Jen did all the hard work and such a great job," Doctorow says. "All the stuff that is less than salutatory in there I'm sure is my fault. Everything that is brilliant is hers."

A former European director of the Electronic Frontier Foundation, Doctorow plays an entirely different game with his latest book-length nonfiction project, *Information Doesn't Want to Be Free*. The volume explores the uses and abuses of copyright and presents a manifesto for creators of all stripes who want to succeed in the 21st century.

"It's the latest incarnation of things I've taken a lot of runs at over the years," he says. "I've been involved in information policy for a long time. I've written lots of articles and have a couple of collections of essays on the subject, but I really wanted to do something book-like and substantial."

The inspiration for the book came in the wake of a 2009 O'Reilly Tools of Change Conference. Doctorow spoke at the event about how video game companies, the music industry, and film studios were all trying, through digital rights management and other strategies, to limit the public's ability to share the information and entertainment they enjoyed. He proposed the following law: Any Time Someone Puts a Lock on Something That Belongs To You and Won't Give You the Key, That Lock Isn't There For Your Benefit.

After the speech, Doctorow chatted with his agent, Russell Galen, who also represented Arthur C. Clarke, famous not only for *2001: A Space Odyssey* but for his Three Laws of science fiction. Galen told Doctorow, "If there's one thing I've learned, it's that you can't just have one law. You have to have three."

Doctorow was able to complete the triad, and the new rules are part of his new book. They deal with the methods of capturing and holding attention on the Internet and what copyright means (*Information Age: Fame Won't Make You Rich, But You Can't Get Paid Without It*; and *Information Doesn't Want to Be Free, People Do*).

During his appearance with Pescovitz at the JCCSF, Doctorow is likely to address questions from the book, such as whether lesser-known artists can flourish on the Internet and how giant entertainment companies can avoid alienating their customers. In both *In Real Life* and *Information*, Doctorow pays much attention to how the present-day Internet, with its ability to connect people while also spying on them, can be used for both liberation and suppression.

"Regardless of our own individual fortunes or needs, our primary allegiance needs to be to a free and fair society," Doctorow insists. "The arts should always be on the side of freedom and fairness and free speech." **SFBG**

## IN REAL LIFE

Oct. 16, 7:30pm, free  
Mrs. Dalloway's  
2904 College, Berk  
www.mrsdalloways.com

## INFORMATION DOESN'T WANT TO BE FREE

Oct. 29, 7pm, \$25-35  
Jewish Community Center of San Francisco  
3200 California, SF  
www.jccsf.org

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TEEN

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**fink**  
DOUGLAS DARE

FRI, OCT 10

**DAVID BAZAN**  
+ PASSENGER STRING QUARTET  
DAVID DONDERO

SAT, OCT 11

**FUJIYA & MIYAGI**  
MAGIC TOUCH

SUN, OCT 12

**MUTUAL BENEFIT**  
the bilinda butchers. julie byrne

MON, OCT 13

**RUBBLEBUCKET**  
ROYAL CANOE

WED, OCT 15

**RUSSIAN RED**  
BABES

THU, OCT 16

**J. RODDY WALSTON**  
AND THE BUSINESS

FRI, OCT 17

**SINKANE**  
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SUN, OCT 19

**PERFUME GENIUS**  
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# LEST WE FORGET

## REMEMBERING

# Radical

## SAN FRANCISCO

F I L M S E R I E S

PHOTOS (CLOCKWISE FROM TOP LEFT): THE FALL OF THE I-HOTEL, THE TIMES OF HARVEY MILK, ALCATRAZ IS NOT AN ISLAND, HARDCORE HOME MOVIE, WE WERE HERE, TAKE THIS HAMMER, CHAN IS MISSING

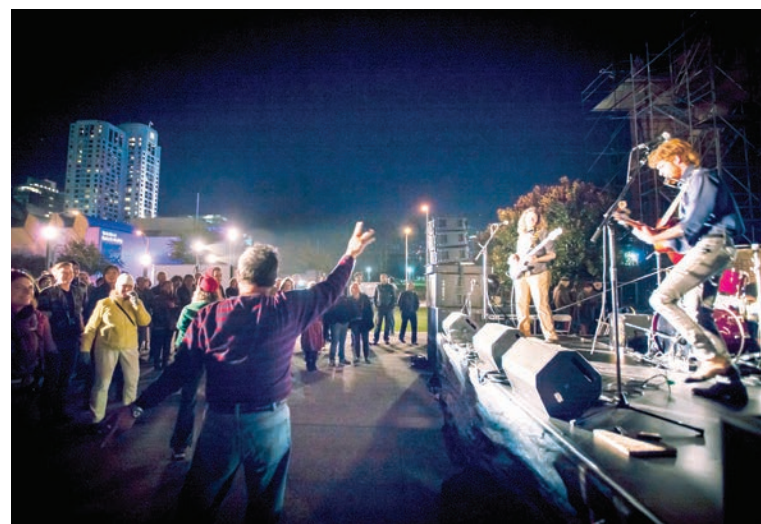
In the current state of profound transition in San Francisco, it's more important than ever to remember the City's radical history and hard-fought battles for social change. How we live today is a direct result of these actions of the past.

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## ARTS + CULTURE ON THE CHEAP



RIN TIN TIGER (PICTURED AT LAST YEAR'S EVENT) RETURNS TO ROCK YERBA BUENA NIGHT SAT/11.

Listings are compiled by Guardian staff. Submit items for the listings at [lists@sfbg.com](mailto:lists@sfbg.com). For further information on how to submit items for the listings, see Selector.

### WEDNESDAY 8

**Mylene Fernández-Pintado** City Lights Bookstore, 261 Columbus, SF; [www.citylights.com](http://www.citylights.com). 7pm, free. The Cuban novelist reads from *A Corner of the World*.  
**"Making History by Making Maps"** Eric Quezada Center for Culture and Politics, 518 Valencia, SF; [www.shapingsf.org](http://www.shapingsf.org). 7:30-9:30pm, free. Panel discussion as part of Shaping San Francisco's public talks series, with author Dick Walker (*The Atlas of California: Mapping the Challenge of a New Era*). Join the related free "Bikes to Books" tour by meeting at Jack London Street (at South Park, SF), Sat/11, 1pm, and cycle through streets named for notable SF authors and artists; fittingly, the end point is North Beach's City Lights Bookstore.

### THURSDAY 9

**ArtLaunch: SF Open Studios Exhibition Opening Reception** SOMArts Cultural Center, Main Gallery, 934 Brannan, SF; [www.somarts.org](http://www.somarts.org). Opening reception tonight, 7:30pm. Free. Exhibit runs through Nov 9. Get a peek at 450 artworks contributed by artists participating in the SF Open Studios event (more info on SF Open Studios at <https://artspan.org>).  
**Satire Fest 2014** Marines' Memorial Theatre, 609 Sutter, SF; <http://satirefest.com>. 9am-5pm, \$20. (Check website for additional events, including live drawing and a "Boatload of Cartoonists" cruise.) Through Sun/11. Celebrate satire with animators, web-comics creators, and political cartoonists, with hands-on events, performances, exhibits, and more. Participants include Keith Knight, Will Durst, and longtime Bay Guardian contributor Tom Tomorrow.  
**Union Street Wine Walk** Union between Gough and Steiner, SF; [www.sresproductions.com](http://www.sresproductions.com). 4-8pm, free (sampling tickets, \$25). Restaurants and merchants offer wine tasting and small bites at this fifth annual neighborhood event.

### FRIDAY 10

**Litquake** Various venues, SF; [www.litquake.org](http://www.litquake.org). San Francisco's annual literary festival turns 15 this year, with a week full of live readings, performances, panels, and multimedia events, including tributes to Octavio Paz and Gabriel Garcia Marquez. It kicks off today with "Viva Fifteen: Litquake's Quinceañera 15th Anniversary Bash" (7pm, \$15, Z Space, 450 Florida, SF).

### SATURDAY 11

**Death Salon** Fleet Room, Fort Mason Center, Marina at Laguna, SF; [www.deathsalon.org](http://www.deathsalon.org). Day session 10am; night session 6-9pm, \$30-45. "The culture of mortality and mourning"

is examined from all angles at this event, with participants like author Loren Rhoads (speaking about the history of SF's cemeteries); hospice-care worker Betsy Trapasso; attorney Jordan Posamentier (speaking about death with dignity laws); musician Jill Tracy (performing songs composed inside of Philadelphia's Mutter Museum); comedian Beza Merid (speaking about the pop culture of cancer); a discussion of "ghostly sexual encounters" with Dr. Paul Koudounaris, and many others.

**Indigenous Peoples Day Powwow and Indian Market** Berkeley Civic Center Park, Alston at Martin Luther King Jr, Berk; [www.idpowwow.org](http://www.idpowwow.org). 10am-6pm, free. Intertribal dancing, dance contests, Native American foods and crafts, singing and drumming, and more highlight this 22nd annual event.

**Leap's 31st Annual Sandcastle Contest** Ocean Beach (adjacent to the Great Highway between Balboa and Fulton), SF; [www.leaparts.org](http://www.leaparts.org). 10:30am-4:30pm (sandcastle building finishes at 2:30pm), free. They call 'em sandcastles, but this annual competition yields so much more. Past years have seen giant frogs, sea monsters, sharks, and pyramids (complete with camel) appear on the beach.

**"Pride: Parade, Prom, Community"** PhotoCentral Gallery, Hayward Area Park and Recreation District, 1099 E St, Hayward; [www.photocentral.org](http://www.photocentral.org). Opening reception today, 2:30-5:30pm. Free. Exhibit runs through Dec 6. Photographers and Guardian contributors Saul Bromberger and Sandra Hoover present a new exhibit of images capturing the SF Gay and Lesbian Freedom Day Parade (1984-1990) and the Hayward Gay Prom 2014.

**World Veg Festival** SF County Fair Building, 1199 Ninth Ave, SF; [www.worldvegfestival.com](http://www.worldvegfestival.com). 10:30am-6:30pm, \$3-10 donation (free for kids under 12). Through Sun/12. The SF Vegetarian Society's annual event features cooking demos, exhibitors, speakers, entertainment, a "Children's Corner," and more.

**Yerba Buena Night** Yerba Buena Lane, Jessie Square and Annie Alley, Yerba Buena Lane, SF; [www.ybnight.org](http://www.ybnight.org). 6-10pm, free. Free outdoor festival of music, dance, art, and performance, with five stages of entertainment, giant video projections, and interactive installations.

### SUNDAY 12

**Blessing of the Animals** First Unitarian Church of SF, 1187 Franklin, SF; [www.uusf.org](http://www.uusf.org). 2-3pm, free. Bring your furry, feathered, scaly, or otherwise creature-tastic companions (or just a photo of them) to this symbolic ritual, held in the tradition of SF patron saint, St. Francis of Assisi.

### MONDAY 13

**World Championship Pumpkin Weigh-Off** IDES Grounds, 735 Main St, Half Moon Bay; [weighoff.miramarevents.com](http://weighoff.miramarevents.com). 7-11am, free. Who will reign supreme at this 41st annual battle of the bulge, dubbed the "Superbowl of Weigh-Offs"? Last year's champ tipped the scales at 1,985 pounds — that's a lotta pie! **SFBG**





**COLOR ME SHAMELESS:**  
SF LEGEND GEORGE  
KUCHAR PHOTO COURTESY  
OF SF CINEMATHEQUE

BY MAX GOLDBERG  
arts@sfbg.com

**FILM/LIT** It's anyone's guess how many films and videos George Kuchar made before his death in 2011 (Portland's Yale Union is valiantly attempting a comprehensive retrospective, which they estimate will take seven years), but there's material for at least a hundred more in *The George Kuchar Reader* (Primary Information, 336 pp., \$27.50). Tracing a singular life in movies from the Bronx-bound 8mm melodramas Kuchar made with his twin brother, Mike, on through the boundlessly nutty video conflagrations emerging out of his classroom at the San Francisco Art Institute, the book collects handwritten screenplays, letters, underground comics, meteorological observations, and UFO diaries. *Reader* editor Andrew Lampert will be in attendance at two special screenings in the coming weeks to report on these deep-sea dives into Kuchar's self-described cinematic cesspool.

That Kuchar's literary artifacts should be hilarious and not a little wise is no surprise, but it's worth pausing to note the extent to which the writing itself illuminates Kuchar's creative methods. Take the letters of recommendations he wrote for his SFAI students — an obligatory form of writing if there ever was one, but for Kuchar an occasion for uninhibited characterization: "This winged spirit, reared in semitropical heat, can banish the chill that has descended upon your patrons; so turn up the heat and witness what only equatorial nearness can nurture"; "His unbridled lust for livid living endows the fruits of his labor with intoxicating incense"; "He's a lone figure swimming upstream to a different drumbeat." No cliché is safe. Kuchar's persistence in slugging it out with these once familiar figures of speech says something about the way he approached a dramatic scene.

Implicitly skewering heroic strains of avant-garde poetics, Kuchar's accounts of his own film-making almost always turn on the body. Take this metabolic account from a 1964 article for *Film Culture*:

"Many nights I lay awake in my sheets burning with the fever of a new movie script ... Sleep only comes when extra sugar is pumped into my body due to the excessive emotional tension that grips me during these celestial periods. The sugar makes my body hot thereby opening its big pores. Then the sweat of my ordeal seeps out in a stink of creativity and new germ has been born. A germ that will grow



## By George

A new book  
collects George Kuchar's  
shouts and murmurs

into the virus of 8mm movies. In the morning I awaken, fresh, vibrant, but constipated with the urge to release a lump of cinematic material."

One begins to sense that the many Joycean digressions on "exciting gastric distress" peppering these pages are less a matter of any particular tummy trouble than Kuchar's underlying conviction that the creative muse is ineluctably bound to more basic drives.

Bodily fixations notwithstanding, Kuchar was canny about film aesthetics, whether pinpointing the motivations for "these gigantic, moving billboards" ("IT WAS LOVE AND OBSESSION") or situating his own fortuitous ascendancy in the 1960s avant-garde: "You'd develop them [8mm films] cheap at the local camera store and in five or 10 years the emulsion would crack and chip ... No need to bake your footage in an oven like so many artists were doing: your home movies had already deteriorated into art." Not that Kuchar wasn't grateful: An early letter to Donna Kerness evinces little enthusiasm for his work as a commercial artist but adapts a more familiar exuberance when describing his latest 8mm production about a brawling ménage-a-trois.

The final 50 pages of the *Reader* are dedicated to a poignant last testament stitched together from the "endless emails of unexpurgated

excess" Kuchar sent Kerness in 2010-2011. Even in his teenage letters to Kerness, it's clear that Kuchar felt unusually at ease writing to the star of his *Corruption of the Damned* (1965). Describing an earlier melodrama, he writes with unusual candor how "I was very inspired by Arlene and her kin. They are very mixed up and sometimes they are damaging their lives but I like them anyway probably because I'm just like them." Fifty years later, sick with love and cancer, Kuchar treats Kerness more as a confessor than a confidante. "Anxious to reveal secrets I usually kept under wraps," Kuchar doesn't spare any detail in describing his yearning for a long-time "midnight caller" named Larry: "Instead of realizing that he's just what you call a sex buddy, I turn the whole thing into a live or die, Victorian romance."

Even in his hour of darkness, Kuchar couldn't help but seeing his own trials as material for a grand melodrama. "Being the egotistical movie director that I am, I want the motion picture of my life to be an X rated, inspirational saga of the nerdy Bronx kid who walked the red carpets of Hollywood while flirting with the red light districts of Sin City." In a more reflective mood he writes to Kerness, "Expressing all this in certain chosen words and constructed sentences made the mental and medical troubles take a back seat to creative engineering: an arrangement of letters and punctuations to coalesce the chaos that contaminated my cranium."

Kuchar writes of depressive anxiety, rampant insecurity, sexual hang-ups, and plenty of confusion in the face of "getting old and dreaming young" — but not a word of boredom. "Since I'm an actor anyway, I see the personal issues I penned (or typed) as emotional motivations in an ongoing (for a time anyway) B-movie." B-movies aren't really a wellspring of inspiration; that was all George. A final photograph shows him standing in front of a Denny's, eyes on the skies like always. **SFBG**

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## FILM

A TANGLED WEB: **JANUARY'S** MORTENSEN, DUNST, AND ISAAC

PHOTOS COURTESY OF MAGNOLIA PICTURES

# Con and on

Thrilling, stylish Highsmith adaptation 'The Two Faces of January'

BY DENNIS HARVEY  
arts@sfbg.com

**FILM** There is probably no clinical study proving that a penchant toward being devious, ruthless, or even sociopathic makes a person particularly inclined toward writing crime fiction. But it can't hurt. Patricia Highsmith has been dead two decades now, and one suspects there are still a few breathing souls who'd enjoy dancing on her grave. A bridge-burning bisexual (at least one ex-lover committed suicide) who openly admitted preferring cats — and, oddly, snails — to people, she was prone even when sober toward rants of variably racist, anti-Semitic, and anti-whatever-else-you-got nature. The Texas-born, Manhattan-raised European émigré frequently seemed to hate her own gender and country. Famous and successful after the publication of *Strangers on a Train* in 1950 (and the release of Hitchcock's film version the next year), she didn't need to be nice. So, that worked out for her.

Abhorrent as she might have been in person, her misanthropy turned golden in print, most famously via the five — yes, just five — novels she wrote about the ingeniously amoral Tom Ripley over a nearly 40-year span. A man who gets away with everything, frequently including murder, fellow expat Ripley invents himself as whatever and whomever he pleases, burying evidence (and any inconvenient bodies) whenever he risks being found out. We root for



him even as we recoil at his actions, because he's simply taking advantage of the wealth and privilege others are too stupidly complacent to protect from people like him.

One shudders to think what Highsmith would have made of the 1999 film Anthony Minghella made of 1955's *The Talented Mr. Ripley* (already adapted in 1960 by Rene Clement as *Purple Noon*). It's a wonderful movie, but its compassion toward Matt Damon's Ripley as a closeted gay man only pushed to violence by desperate insecurity is about as far from the author's icy wit and admira-

tion for the scoundrel as one can get.

Ripley-free *The Two Faces of January* is presumably much closer to her intentions. The first feature directed by Hossein Amini, who previously wrote screenplays for a rather bewildering array of movies (from Thomas Hardy and Henry James adaptations to



2011 noir abstraction *Drive* and 2012 fairy tale mall flick *Snow White and the Huntsman*), it turns her 1964 novel into an elegant thriller very much of a type that might have been shot by Hitchcock, Clement, or someone else a half-century ago. You could even mistake Alberto Iglesias' score for Bernard Herrmann at times. (Not the times when he's lifting motifs whole from Arvo Pärt, though.) And if you still don't think they make them like they used to, there's Viggo Mortensen, Kirsten Dunst, and Oscar Isaac doing a damn good job of acting, and looking, like glamorous movie stars of yore.

Mortensen and Dunst's Chester and Colette MacFarland meet the Isaac's Rydal while they're amid some sort of European grand tour in 1962 Athens — even staying at the Grand Hotel — and he's a bilingual New Jerseyan of Greek descent eking out a living as a tour guide for Ivy League debutantes. Jaded, adventuresome types, the MacFarlands are intrigued enough to hire this openly gawking wannabe for a tour of the marketplace, then invite him and the Yankee heiress he's momentarily snagged (Daisy Bevan as Lauren) for dinner.

It's a pleasant evening they'd all soon file and forget. Or would have, if fate didn't bring Rydal back alone to the couple's hotel to return an item Colette carelessly left on the taxi seat. He finds Chester struggling with a man — whom he identifies as some drunk he's simply wrestling back to his own room. But this fib thinly conceals a rapidly expanding sink-hole of criminality which Rydal now finds himself an accessory to. Rydal recognizes opportunity as well as risk in his new "friends'" urgent need to evade the authorities. But even as he helps them flee the hotel and city, he worries over the much younger, loyal yet nakedly vulnerable wife being

dragged down by a "swindler" spouse. And as the awkwardly twined trio travels to less populous Crete, Chester worries his second wife — what happened to the first, anyway? — might well be swayed by someone as youthful and blameless as Rydal.

At the one-hour point, *The Two Faces of January* looks, particularly in comparison to Mingella's rather epic film, like it might be something delicate yet rather simple — a portrait of a doomed marriage, its faults exposed by the third party the couple must take on amid crisis. But after this leisurely yet never boring buildup, Highsmith and Amini deliver so many harrowing complications you might end up shocked that this ultimately quite expansive seeming tale occupies just 96 trim minutes.

Mortensen is so excellent-as-usual that one just has to shrug away puz-



zlement that he isn't a bigger star — sufficiently occupied with his other creative outlets (painting, poetry, etc.), this actor clearly doesn't care that he isn't getting Brad Pitt's roles, let alone his money. Having been raised in the system, Dunst would probably choose being Sandra or Reese if she could, but fortunately the cards didn't fall thataway. Now 34, she has the unfashionable heart-shaped facial prettiness of another generation's wholesome starlets like Doris Day or Sandra Dee. If this particular role doesn't begin to plumb the darker depths she's more than capable of (as in 2011's *Melancholia*), it draws upon the same bottomless well of empathy she last tapped as another endangered spouse in 2010's *All Good Things*. Which is, indeed, a very good thing.

As for Isaac, is this really the same guy from last year's *Inside Llewyn Davis*? You can glimpse the same subtle, stage-honed technique in what's superficially a much easier pretty-male-ingenue role. But yeesh: Looking like a fresh scoop from the same gelato tub that once surrendered young Andy Garcia, he sure cleans up nice. **SFBG**

**THE TWO FACES OF JANUARY** opens Fri/10 in Bay Area theaters.



# Go for goth

'The Guest' filmmakers talk Carpenter, moody music, and finding the humor in horror

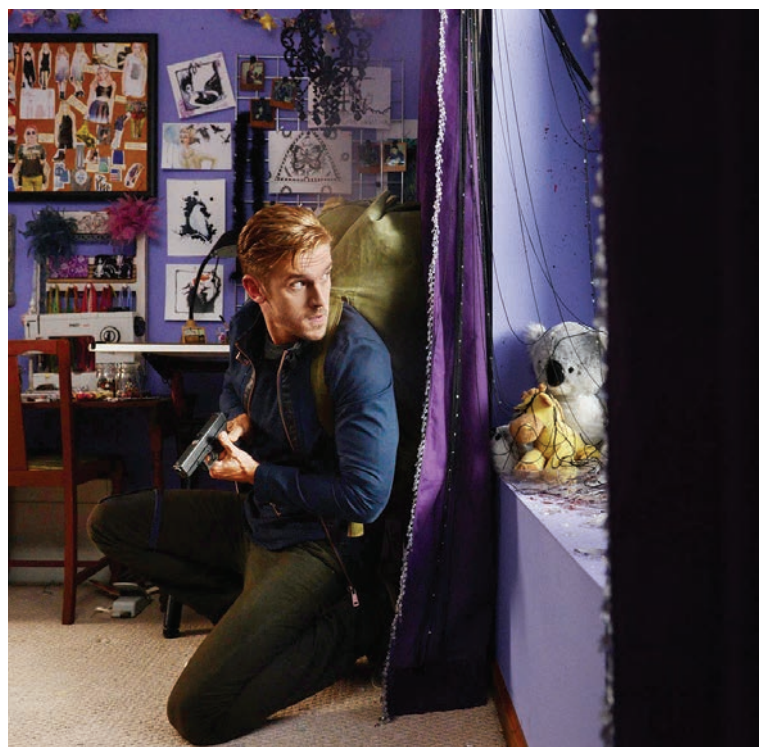
BY CHERYL EDDY  
cheryl@sfbg.com

**FILM** On paper, it seems like an odd match: director Adam Wingard and writer Simon Barrett of indie horror hit *You're Next* (2011), and British actor Dan Stevens, *Downton Abbey*'s erstwhile heir. On screen, however, the trio's *The Guest* is the boogeyman movie of the year, weaving a synth-scored tale of a small-town family startled by the sudden appearance of a soldier (Stevens) who claims to have known the son and brother they lost in Afghanistan. David is polite, handsome, and eager to assist in any way — whether it's carrying kegs into a party with just-out-of-high-school Anna (Maika Monroe), or breaking faces on behalf of bullied teen Luke (Brendan Meyer).

You know what happens when something's too good to be true, and the filmmakers *know* you know, enabling them to have a great time teasing out this trick-or-treat of a thriller, which is set during the cell phone era but references films like 1987's *The Stepfather* and John Carpenter's 1980s heyday (which, again, they *know* you know — and love, just like they do). I spoke with all three during a recent phone interview.

**San Francisco Bay Guardian** The *Guest* reminded me of another thriller that came out this year, *Cold in July* — both tell contemporary stories using 1980s retro style. What inspired that approach?

**Simon Barrett** After *You're Next*, Adam and I wanted to think about what got us making movies in the first place. All three of us came of cinematic awareness during the 1980s, so a lot of the movies that inspired us were genre films of the mid-to-late '80s. We wanted to do something that had that same fun spirit and aesthetic, but we didn't just want to do an homage or an imitation, because that's really easy and lazy. It was about taking that same tone those movies



had, and doing something original with it. That was our goal from the very beginning, when Adam started talking about *The Terminator* (1984) and *Halloween* (1978).

**Adam Wingard** I read an article recently about how the most homaged filmmaker of the year is John Carpenter. There's this weird zeitgeist of filmmakers who are inspired by Carpenter and other '80s filmmakers. All of us making these movies are around the same age, and we all grew up on movies like *Big Trouble in Little China* (1986). It seems like that's what's in the air. **SB** *They Live* (1988) is one we've referenced quite a bit — the humor in that film is so extraordinarily innovative and insane. There's never any overt jokes, but there's a fight scene in an alley that keeps going and going, until it becomes hysterical. That's the humor that we were influenced by and respond to: letting something become ridiculous, and calling attention to the ridiculousness, but still taking your story and characters seriously. Carpenter just nailed that and I don't think he gets enough credit for it.

**SFBG** Dan, were you a fan of horror before making *The Guest*?

**Dan Stevens** Adam and Simon are far more steeped in that specific genre than I am, but I certainly grew up on a lot of cult 1980s and 1990s American horror films. The *Halloween* films were huge in the UK. The action thriller genre was also massive, and something we were kind of baptized with in Britain.

**AW** It's interesting how these cult 1980s genre films are, pretty much

worldwide, a good connecting point. When we first talked, Dan and I had a very easy conversation, because we had those through lines. Beyond that, we both connected on understanding the sense of humor in Simon's script, and realized we should be working together.

**SFBG** The soundtrack — which includes *Sisters of Mercy*, *Front 242*, and *Love and Rockets* — plays a huge role in *The Guest*. What motivated your musical choices?

**AW** Growing up in Alabama, I knew these pot dealers who were super gothed out. I always thought that was interesting, that even in the smallest towns there are still these weird subcultures. Through people like that I became aware of bands like *Death in June* and *Front 242*. I always thought that would be an interesting thing to bring into a movie, because I hadn't seen somebody take a realistic approach to goth sensibilities.

I had a couple of songs in mind that I thought would be good for the movie, but I didn't want to just make a film that had a bunch of music that I thought was cool. If it's gonna be in there, it's got to be story-oriented and character-motivated. I knew, also, that this wasn't a straightforward horror film, but that I wanted it to take place during *Halloween*. So the approach to horror in *The Guest* isn't necessarily in terms of it trying to be scary. It was more taking that goth approach to it in general, which is like having fun with the macabre and that type of energy. It's more like fun-scary imagery than it is actually horrifying. **SFBG**

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FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizzcarrondo. For rep house showtimes, see Rep Clock.

OPENING

**Advanced Style** Many successful blogs have been turned into books, but few make the leap to film. Street-style photographer Ari Seth Cohen's online album of fashionable elders translates well to the big screen, as without exception all of the women featured in Lina Plioplyte's doc are vivacious, quotable ("I'm an artist, and my art is dressing!") "Good style improves the view for everybody!"), and — obviously — wonderfully, uniquely put together. Although at least one subject, 80-year-old Joyce, is wealthy (witness her to-die-for vintage Chanel purse collection), the rest of the women eschew designer for the most part; one owns a vintage store ("Sometimes I'm building an outfit for seven years!"), one owns a boutique ("You either have it, or you don't ... but you can learn it!"), and others are artists, including a former Apollo theater dancer. All are close with Cohen, an access point that allows *Advanced Style* to dig beyond fabulous hats and into end-of-life issues, including health concerns among the women and their aging spouses. But mostly, this is an upbeat, inspiring look at women who are embracing their later years — and looking rather fab doing it. (1:12) *Elmwood, Presidio*. (Eddy)

**Alexander and the Terrible, Horrible, No Good, Very Bad Day** In this Disney comedy based on the Judith Viorst children's book, Steve Carell and Jennifer Garner star as parents to an 11-year-old struggling through, well, see title. (1:22) *Marina*.

**Björk: Biophilia Live** Those who saw one of Björk's mind-boggling, futuristic spaceshow for her most recent full-length *Biophilia* — performed at only a handful of intimate venues around the world — know the specialness of that experience. At the shows, Björk, everyone's favorite chirping Icelandic wood-fairy, stood on relatively diminutive stages surrounded by a chilling blonde choir while a Tesla coil vibrated

electric shocks of purple lightning. Now those who missed out on these very-special-Björk-moments have the luxury of viewing the full show with concert film *Bjork: Biophilia Live*. The album was heavily based around imaginative musical apps created for it, making the film an interactive experience as well (play along at home!) The film showcases the complete experience of *Biophilia*, which touches on nature, music, and technology, during Björk's showing at London's Alexandra Palace in 2013. While it would have been nice to see a few behind-the-scenes moments, *Biophilia Live* still brings up close rushes of electrifying sounds, glittering visuals, and a poufy red-orange cotton candy wig floating delicately above Björk's cherubic face. (1:37) *Roxie*. (Emily Savage)

**Dead Snow 2: Red vs. Dead** Beginning moments after the events of the original 2009 *Dead Snow*, Tommy Wirkola's sequel has that film's sole survivor, Martin (Vegar Hoel), fleeing the resurrected Nazi invaders who laid waste to his seven fellow med school students on their holiday weekend. Crashing his car en route, he wakes up in the hospital, where there's some good news — he's alive — but also plenty of bad. For one thing, the infected arm he sawed off to escape zombie-bite infection has been replaced; that would be good, if he weren't now the bearer of an arm belonging to none other than the nefarious Col. Herzog (Orjan Gamst); naturally, the limb has a malevolent mind of its own. Plus, the authorities laugh off his story of undead Nazi attackers, naturally assuming that he killed his friends himself. Worse still, Martin figures out that Herzog and company won't stop killing (and "turning") the living until they've conquered a sleepy town some miles away — thus completing their direct orders from Hitler 70 years ago. The first film took its time revealing the outrageous premise, poking along as a conventional slasher until turning into an increasingly berserk, hilarious black comedy midway. This follow-up makes an all-too-predictable mistake: It starts out at "over-the-top," leaving the movie nowhere to go but further into slapstick gore and bad-taste jokes, all scaled bigger but just half as funny as

LUKE EVANS STARS AS NOTED IMPALER AND VAMPIRE-TO-BE VLAD TEPES IN DRACULA UNTOLD, OUT FRI/10.  
PHOTO BY JASIN BOLAND



before. (There's also the really dismal addition of three zombie-obsessed American nerds, additional "comedy relief" presumably aimed at US audiences — but I'm not sure even a Norwegian could find these asinine cartoons amusing.) *Dead Snow 2* has high energy and some laughs, but if you haven't seen the original, that's the place to start — and perhaps to end. (1:40) *Roxie*. (Harvey)

**The Disappearance of Eleanor Rigby: Her/Him** The combined version, *Them*, was released earlier this fall; now, the individual films exploring a marriage in shreds arrive in theaters. Jessica Chastain and James McAvoy star. (3:19) *Embarcadero*.

**Dracula Untold** Before he was Dracula, he was just plain ol' Vlad Tepes. Luke Evans (*The Hobbit* series) stars as vampire patient zero in this action-fantasy-horror flick. (1:32)

**The Green Prince** Nadav Schirman's Sundance Film Festival audience award winner (and SF Jewish Film Festival opening night film) should make an impression well beyond the fest circuit; it's edited and scored like a thriller, surging ahead with constant tension despite the fact that most of the movie consists of the same two talking heads. But what subjects: Palestinian

Mosab Hassan Yousef, oldest son of a Hamas leader, and Shin Bet agent Gonen Ben Yitzhak, the man who recruited Mosab to spy on behalf of Israel. How this relationship came to be, the sensitive information it yielded, the incredible risks both men took, and how Mosab eventually ended up living in the United States and sharing his tale — for so long, a life-or-death secret — with the world, is an undeniably gripping tale of loyalty, trust, and a most unlikely friendship. (1:41) *Opera Plaza, Shattuck*. (Eddy)

**The Guest** See "Go for Goth." (1:39)

**The Judge** Crackling chemistry between Robert Downey, Jr. (as Hank, a hotshot Chicago lawyer who reluctantly returns to his rural hometown after the death of his mother) and Robert Duvall (as the stern title character, Hank's longestranged father, Joseph) elevates this otherwise heavy-handed look at a dysfunctional family forced to pull together when Joseph is arrested for murder. The rest of the cast in this more mature departure for director David Dobkin (2005's *The Wedding Crashers*) ain't bad, either; there's Vincent D'Onofrio as Hank's seething older brother; Vera Farmiga as Sam, the high school sweetheart Hank left behind; and Billy Bob Thornton as a gimlet-eyed prosecutor

with an ax to grind. At two hours and 20 minutes, there's a lot of opportunity for sentimentality, including a recurring narrative device of using home movies — a treasured hobby of Hank's younger brother, Dale (Jeremy Strong), unfortunately scripted as a "childlike," vaguely autistic type — to remind us *The Way We Were* When Things Were Good. And as if the drama of a *murder trial* wasn't enough, there's also Hank's tentative reconciliation with Sam, relationship-building efforts with his own wee daughter (Emma Tremblay), a tornado, etc. etc. If *The Judge* tries to be too many genres at once (see also: Cameron Crowe's lesser filmography), at least it has those marvelously acted Downey vs. Duvall tête-à-têtes — as well as one memorably hilarious jury-selection scene. For an interview with Dobkin, visit [www.sfbg.com/pixel\\_vision](http://www.sfbg.com/pixel_vision). (2:21) *Four Star, Marina*. (Eddy)

**Kill the Messenger** Based partly on former San Jose Mercury News investigative reporter Gary Webb's 1998 book, *Dark Alliance*, and partly on a posthumous 2004 biography of Webb written by SoCal reporter Nick Schou (from which the film takes its title), *Kill the Messenger* recounts a grim tale of single-minded muckraking, professional betrayal, and how the federal government's dubious War on Drugs took an extra-grim turn during the Reagan administration. As the film opens, Webb (Jeremy Renner) is working for the Mercury News, having moved to the Bay Area with his wife (Rosemarie DeWitt) and three kids after some marital trouble back east. In the course of covering a drug dealer's trial, he gets tipped to a story connecting the CIA, the US funding of the contras in Nicaragua, and the crack cocaine that began pouring into Los Angeles and other American cities in the mid-1980s. Michael Cuesta, who since his directorial debut with *L.I.E.* in 2001 has been mainly working in television (*Homeland*, *Six Feet Under*), attempts to combine an *All the President's Men*-style journalistic crime procedural with a portrait of the man who broke the story and was in turn broken by it — or rather, by the CIA and the mainstream press, which turns on him with the vengeance, it's implied, of a handful of prestigious papers of record that got majorly scooped. The portrait, with Renner giving a nuanced, painfully sympathetic performance, comes out better than the procedural, which feels blurry in places from the speed of the discoveries. (1:52) *Shattuck*. (Rapoport)

**Kite** Based on Yasuomi Umetsu's cult anime, known for its fetishy sex and violence involving a young girl assassin with a penchant for traditional Japanese school uniforms, South Africa-set sci-fi action indie *Kite* begins with a bang — and a hail of bone fragments and gray matter splatter when an explosive bullet connects with a bad-die's skull. Set in the dystopic near future, after a global financial meltdown, *Kite* picks up in the middle of an all-too-familiar seedy scenario: an out-of-it teen hooker in a body-con mini and neon wig is getting dragged into the elevator by a trashy sleazebag. His unnecessary cruelty to an elderly lady sharing their lift forces the damsel to break cover and unleash those exploding bullets. It turn out Sawa (India Eisley) is far from your traditional hapless victim — rather she's a brutal assassin out to avenge her parents' murders and jumped up on a military drug designed to dull the pain and memories related to PTSD, administered oh so helpfully by her father's old law-enforcement partner Aker (Samuel L. Jackson). The catch: a mystery man (Callan McAuliffe) who threatens to disrupt the smooth flow of bloody mayhem with his promise to dredge up Sawa's past. *Kite*'s acting talent — in particular Eisley and Jackson — and cinematographer Lance Gewer do what they can, painting the screen with lurid hues and just as over-the-top emotive moments, with pulpy material that's high on the ultra violence (and salacious kicks for those into little girls with guns) but low on originality. (1:30) *Presidio*. (Chun)

**One Chance** Dramey about the unlikely rise of Britain's *Got Talent* breakout Paul Potts (played by James Corden, who just replaced Craig Ferguson as host of *The Late Late Show*). (1:43)

**The Two Faces of January** See "Con and On." (1:38) *Embarcadero, Shattuck*.

ONGOING

**Abuse of Weakness** Those who last saw Isabelle Huppert as a dutiful daughter in 2012's *Amour* will be both thrilled and piqued to see the tables turned so remarkably in Catherine

CONTINUES ON PAGE 36 >>

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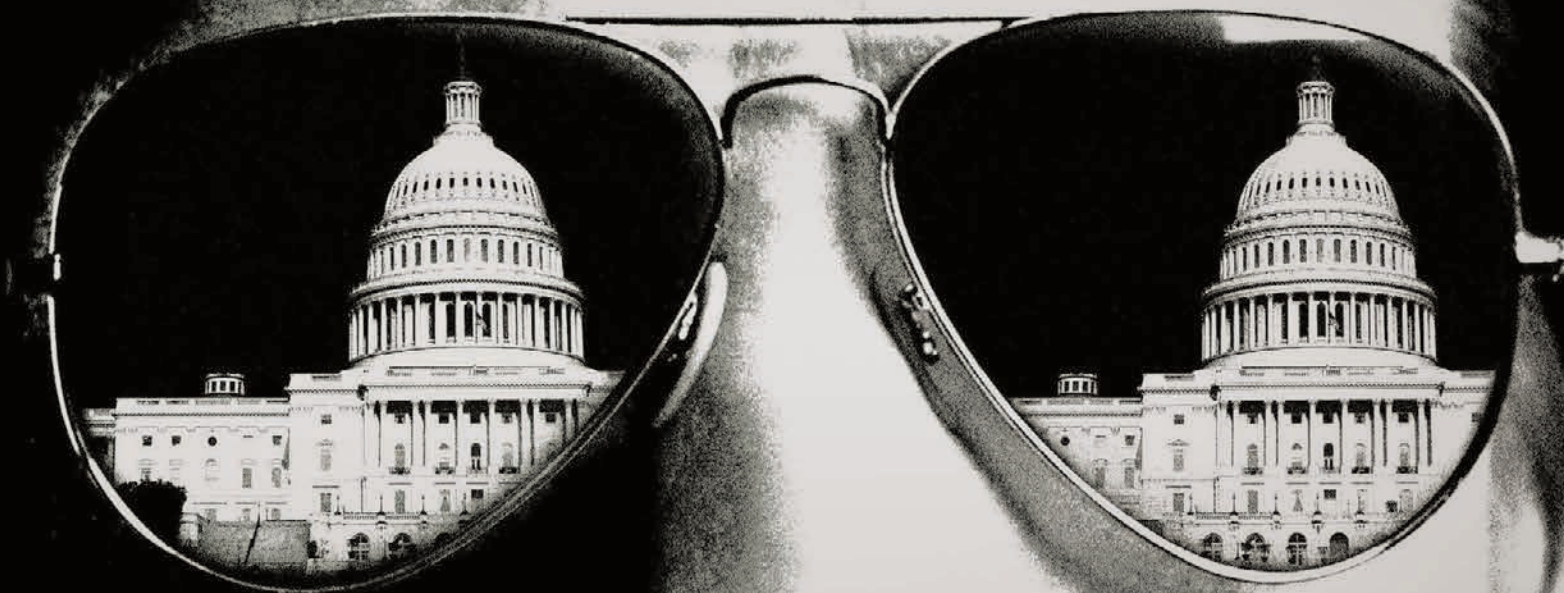
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REP CLOCK

Schedules are for Wed/8-Tue/14 except where noted. Director and year are given when available. Double features marked with a •. All times pm unless otherwise specified.

**“ARAB FILM FESTIVAL”** Various venues in SF, Oakl, Berk, and Palo Alto; [www.arabfilmfestival.org](http://www.arabfilmfestival.org). Most shows \$12. Now in its 18th year, the AFF showcases contemporary, independent Arab films and filmmakers. Oct 10-23.

**ARTISTS’ TELEVISION ACCESS** 992 Valencia, SF; [www.atasite.org](http://www.atasite.org). \$8. “Gaze: 30,” a survey of 30 years of independent film and video by women, Thu, 8. “Other Cinema:” Expanded cinema with John Davis and Sweet Tooth, Sat, 8:30.

**BALBOA** 3630 Balboa, SF; [cinemasf.com/balboa](http://cinemasf.com/balboa). \$7.50-10. “Thursday Night Rock Docs:” **As the Palaces Burn** (Argott, 2014), Thu, 7:30.

**BERKELEY FELLOWSHIP OF UNITARIAN UNIVERSALISTS** 1924 Cedar, Berk; [www.bfuu.org](http://www.bfuu.org). **After Innocence** (Sanders, 2005), Thu, 7.

**CASTRO** 429 Castro, SF; (415) 621-6120, [www.castrotheatre.com](http://www.castrotheatre.com). \$8.50-11. •**Lucy** (Besson, 2014), Wed, 7:30, and **Samsara** (Fricke and Magidson, 2011), Wed, 9:15. “*How We Got to Now* with Steven Johnson,” Thu, 7:30. Free event; tickets available at [kqedstevenjohnson.eventbrite.com](http://kqedstevenjohnson.eventbrite.com). Arab Film Festival: **May in the Summer** (Dabis, 2013), Fri, 7:30. Tickets and full information at [www.arabfilmfestival.org](http://www.arabfilmfestival.org). **Spartacus** (Kubrick, 1960), Sat, 1. **Sunrise** (Murnau, 1927), Sat, 8. With live Wurlitzer accompaniment by Warren Lubich. **Key Largo** (Huston,

1948), Sun, 2:45, 7. **Harper** (Smight, 1966), Sun, 4:45, 8:55. **Vertigo** (Hitchcock, 1958), Mon-Tue, 5:15, 8 (also Mon, 2:30). 4K restoration.

**EMBARCADERO CENTER CINEMA** One Embarcadero Center, SF; [www.sffs.org](http://www.sffs.org). \$10-12. **Difret** (Mehari, 2014), Thu, 7. With filmmaking team and SF Film Society artists-in-residence Zeresenay Berhane Mehari and Dr. Mehet Mandefro in person.

**MECHANICS’ INSTITUTE** 57 Post, SF; [milibrary.org/events](http://milibrary.org/events). \$10. “CinemaLit Film Series: Alternative Realities:” **Fellini Satyricon** (Fellini, 1969), Fri, 6.

**NEW CONSERVATORY THEATRE CENTER** 25 Van Ness, SF; [www.artsedmatters.org](http://www.artsedmatters.org). Free. **Arts is the Root** (Arts Ed Matters, 2014), Sat, 1. Short-film release party.

**NEW PARKWAY** 474 24th St, Oakl; [www.thenewparkway.com](http://www.thenewparkway.com). \$10. “Doc Night:” **Tongues of Heaven** (Chang, 2013), Tue, 7.

**NEW PEOPLE CINEMA** 1746 Post, SF; [www.berlin-beyond.com](http://www.berlin-beyond.com). \$12 (full day pass, \$50). “Berlin and Beyond Autumn Showcase:” **Megacities** (Glawogger, 1998), Sat, 11am; **Enemies/Friends: German Prisoners of War in Japan** (Krause, 2013), Sat, 2; **Dreamland** (Volpe, 2013), Sat, 4; **Diplomacy** (Schlöndorff, 2014), Sat, 7; **Banklady** (Alvart, 2013), Sat, 9:15.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, [bampfa.berkeley.edu](http://bampfa.berkeley.edu). \$5.50-9.50. “Alternative Visions:” “Now and Then: Bay Area Student Film Festival 2014,” Wed, 7. “Activate Yourself: The Free Speech Movement at 50:” **Sons and Daughters** (Stoll, 1967), Thu, 7;



**Operation Abolition** (Lewis, 1960) and “**The Riotmakers**” (Methvin, 1971), Tue, 7. “Also Like Life: The Films of Hou Hsiao-hsien:” **The Sandwich Man** (Hou, Tseng, and Wan, 1983), Fri, 7; **Cute Girl** (1980), Fri, 9. “Endless Summer Cinema:” **This Is Spinal Tap** (Reiner, 1984), Fri, 8. “Discovering Georgian Cinema:” **Three Lives: Parts 1 & 2** (Perestiani, 1924), Sat, 5:30; **The Case of Tariel Mklavadze** (Perestiani, 1925), Sun, 4. “Eyes Wide: The Films of Stanley Kubrick:” **A Clockwork Orange** (1971), Sat, 8:30.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, [www.roxie.com](http://www.roxie.com). \$6.50-11. **Abuse of Weakness** (Breillat, 2014), Wed-Thu, 7, 9:15. “Bay Area Docs:” **Tongues of Heaven** (Chang, 2013), Wed, 7. “Frameline Encore:” **The Circle** (Haupt, 2014), Thu, 7. **Björk: Biophilia** (Fenton and Strickland, 2014), Fri-Sun, 7, 9:15 (also Sat-Sun, 2:30, 4:45). **Dead Snow 2: Red vs. Dead** (Wirkola, 2014), Fri-Sat, 11:30. **#Stuck** (Acher, 2014), Oct 10-16, 7, 9 (also Sat-Sun, 3, 5). Arab Film Festival, Mon-Tue. Tickets and full information at [www.arabfilmfestival.org](http://www.arabfilmfestival.org).

**SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, [www.cafilm.org](http://www.cafilm.org). \$6.50-\$10.75. Mill Valley Film Festival, Wed-Sun. For tickets (\$8-14) and complete schedule, visit [www.mvff.com](http://www.mvff.com).

**TEMESCAL ART CENTER** 511 48th St, Oakl; [www.shapeshifterscinema.com](http://www.shapeshifterscinema.com). Free. “Shapeshifters Cinema: Cyrus Tabar,” Sun, 8.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; [www.ybca.org](http://www.ybca.org). \$8-10. “Lest We Forget: Remembering Radical San Francisco:” **Chan is Missing** (Wang, 1982), Thu, 7:30; **Alcatraz is Not an Island** (Fortier, 2001), Sun, 2; “Newsreel Collective Shorts,” Sun, 4. **SFBG**

CONT>>

Breillat’s *Abuse of Weakness*. Huppert gives an unapologetic, stunning tour de force performance in what appears to be a story torn from the filmmaker’s own life, when Breillat suffered a series of strokes in the ‘00s and ended up entangled in a loving and predatory friendship with con man Christophe Rocancourt. Here, movie-maker and writer Maud (Huppert) is particularly vulnerable when she meets celebrity criminal

and best-selling writer Vilko (Kool Shen). She is determined to have him star in her next film, despite the protestations of friends and family, and he helps her in return — by simply helping her get around and giving her focus when half her body seems beyond her control, while his constant machinations continue to compel her. Crafting a layered, resonant response to what seems like an otherwise clear-cut case of abuse, Breillat seems to have gotten something close to one of her best films out of the sorry situation, while Huppert reminds us — with the painful pre-

cision of this intensely physical role — why she’s one of France’s finest. (1.45) *Roxie*. (Chun) *Annabelle The Conjuring* was a big hit last summer, thanks to its scares (the clapping game!) and its unusually thoughtful themes of motherhood, further elevated by the casting of Vera Farmiga and Lili Taylor. The one thing the story didn’t have was sequel potential — ergo, this cheapy spin-off prequel delving into the back story of a haunted doll that was only tangential to the original film’s action. Set in 1970, *Annabelle* begins with TV footage of the Manson murders

as heavily pregnant Sharon Tate look-alike Mia — yes, just like that actress who played Rosemary! Except this actress is, weirdly, named Annabelle Wallis — stitches clothes for her impending arrival. Hubby John (bland Ward Horton) is a doctor and is never home, even going on work trips after the film’s first-act home-invasion by Satanists who curse guess-which-toy. After the baby’s born, straaaange things start to happen, and the sinister pranks become more menacing when the family moves into the gloomiest apartment building in Pasadena. As a soul-hungry demon circles closer, *Annabelle* hopes we’re chilled enough to ignore blatant rip-offs not just of *Rosemary’s Baby* (1968) but also 1979’s *Amityville Horror* and the ghosts of other schlocky devil flicks that’ve come before. The only thing about *Annabelle* that might keep you up at night: What is the otherwise respectable Alfre Woodard — cast as a confusingly motivated bookstore owner — doing in this forgettable misfire? (1:39) *Metreon, 1000 Van Ness*. (Eddy)

**Art and Craft** Fans of docs that can be summed up with the phrase “I can’t believe that shit really happened” are in for a treat with *Art and Craft*,

which boasts an eccentric subject who allows filmmakers Sam Cullman, Jennifer Grausman, and Mark Becker full access yet remains entirely inscrutable. He is art forger Mark Landis, diagnosed as schizophrenic after a teenage nervous breakdown, now in his 50s, in fragile health, and living in his late mother’s Mississippi apartment. For 30-plus years, his illness has manifested in an obsession with recreating artworks with remarkable accuracy (Dr. Seuss, Picasso, you name it) — and then arranging elaborate scenarios (an inheritance, the passing of a nonexistent sister, situations that require him to dress as a priest) that involve donating the fakes (to 46 museums in 20 states, most *delighted* to benefit from his philanthropy). He’s not in it for the money, so the FBI merely observes his exploits, leaving the legwork to former Cleveland Art Museum employee Matt Leininger, who after realizing the deception at his own institution becomes consumed with uncovering Landis’ trail of phony brush strokes. This cat-and-mouse tale (in which the mouse is completely on his own astral plane of reality) leads up to one of the most awkward gallery openings ever captured on film — with artwork as beautifully created as it is plagiarized and deliberately misrepresented. (1:29) *Opera Plaza*. (Eddy)

**Gone Girl** Gillian Flynn’s twisted 2012 tome — about a marriage about to implode at its five-year mark; the American media’s obsession with missing white women; and the wide-ranging effects of our shitty economy; not to mention a killer reminder of why the unreliable narrator is such a tasty literary device — gets the best possible big-screen scenario, with David Fincher directing (along with his usual A+ crew, including cinematographer Jeff Cronenweth and composers Trent Reznor and Atticus Ross), Flynn herself penning the screenplay, and an A-list cast. If *Gone Girl* the film comes up short in translating the book’s deliberately mind-fucking story structure, which explores the action from two distinct points of view, it succeeds in other ways, visually capturing the beige, airless, McMansions-with-overgrown-yards life of Nick (Ben Affleck) and Amy (Rosamund Pike) Dunne, forced to move to his Missouri hometown after losing their NYC writing jobs. There, they proceed to wallow in separate but mutual misery until Amy goes missing, and we get a front-row seat as the shit hits the fan in many different ways. Affleck (Flynn’s top choice) and Pike are well-cast, with Kim Dickens (as the no-nonsense detective investigating Amy’s disappearance) making the biggest impression among a large supporting cast. (2:25) *1000 Van Ness, Presidio, SF Centre, Vogue*. (Eddy)

**Last Days in Vietnam** Recent news coverage of Yazidi people — ethnic-minority Iraqis targeted by ISIS for their spiritual beliefs — desperately fleeing their country brought to mind another frantic evacuation, investigated in detail by Rory Kennedy’s tense new doc *Last Days in*

CONTINUES ON PAGE 38 >>

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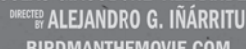
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**Century SF Centre** 845 Market. [www.cinemark.com](http://www.cinemark.com)

**CinéArts at the Empire** 85 West Portal. [www.cinemark.com](http://www.cinemark.com)

**Clay** 2261 Fillmore. [www.landmarktheatres.com](http://www.landmarktheatres.com)

**Embarcadero** 1 Embarcadero Center. [www.landmarktheatres.com](http://www.landmarktheatres.com)

**Four Star** 2200 Clement. [www.lntsf.com](http://www.lntsf.com)

**Marina** 2149 Chestnut. [www.lntsf.com](http://www.lntsf.com)

**Metreon** 135 Fourth St. [www.amctheatres.com](http://www.amctheatres.com)

**New People Cinema** 1746 Post. [www.newpeopleworld.com](http://www.newpeopleworld.com)

**1000 Van Ness** 1000 Van Ness. [www.amctheatres.com](http://www.amctheatres.com)

**Opera Plaza** 601 Van Ness. [www.landmarktheatres.com](http://www.landmarktheatres.com)

**Presidio** 2340 Chestnut. [www.lntsf.com](http://www.lntsf.com)

**UA Stonestown Twin** 501 Buckingham. [www.regmovies.com](http://www.regmovies.com)

**Sundance Kabuki Cinema** 1881 Post. [www.sundancecinemas.com](http://www.sundancecinemas.com)

**Vogue** 3290 Sacramento. [www.cinemasf.com/vogue](http://www.cinemasf.com/vogue)

### BAY AREA

**Albany** 1115 Solano, Albany. [www.landmarktheatres.com](http://www.landmarktheatres.com)

**AMC Bay Street 16** 5614 Bay, Emeryville. [www.amctheatres.com](http://www.amctheatres.com)

**California** 2113 Kittredge, Berk. [www.landmarktheatres.com](http://www.landmarktheatres.com)

**Century 20** 1901 Junipero Serra, Daly City. [www.cinemark.com](http://www.cinemark.com)

**Grand Lake** 3200 Grand, Oakl. [www.renaissanceserialto.com](http://www.renaissanceserialto.com)

**Magick Lantern** 125 Park Place, Point Richmond. [www.themagicklantern.com](http://www.themagicklantern.com)

**New Parkway** 474 24th St, Oakl. [www.thenewparkway.com](http://www.thenewparkway.com)

**Piedmont** 4186 Piedmont, Oakl. [www.landmarktheatres.com](http://www.landmarktheatres.com)

**Regal Jack London Stadium** 100 Washington, Jack London Square, Oakl. [www.regmovies.com](http://www.regmovies.com)

**Rialto Cinemas Cerrito** 10070 San Pablo, El Cerrito. [www.rialtocinemas.com/cerrito](http://www.rialtocinemas.com/cerrito)

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**Shattuck Cinemas** 2230 Shattuck, Berk. [www.landmarktheatres.com](http://www.landmarktheatres.com)

**UA Berkeley** 2274 Shattuck, Berk. [www.regmovies.com](http://www.regmovies.com)

**SFBG**

CONT>>

*Vietnam.* It begins in 1975, when Saigon's post-war population included 6,000 or so Americans, as well as thousands more South Vietnamese who worked for and with them. With rapidly-approaching Communist troops on the horizon, the urgent exodus began, and *Last Days* combines news footage with eyewitness reports from American embassy workers and military (including the last US soldier to climb aboard the last departing helicopter) who took an active role in the operation. We also hear from South Vietnamese — including several people who did not make it out, but managed to survive, as well as a man whose father daringly choppered his entire family to an American ship bobbing offshore. Kennedy — whose previous work, 2012's *Ethel*, was about her mother, best-known as RFK's widow — favors filmmaking that doesn't innovate stylistically beyond anything seen on the History Channel, and there are no big revelations here. But her straightforward approach means the stories she captures take center stage, and they are harrowing stories indeed. (1:19) *Opera Plaza.* (Eddy)

**Left Behind** Jeepers creepers, they went and

remade 2000 Christian scare flick *Left Behind: The Film*, based on the best-selling book series by Tim LaHaye and Jerry B. Jenkins. Just gonna come right out and let you know the Antichrist character does not appear in Vic Armstrong's do-over. WEAK. But it does contain supremely awkward breakdancing; terrible CG of an airplane floundering after the Rapture makes flying a dicey prospect (apparently, air traffic control is a largely evangelical profession); erstwhile CW network heartthrob Chad Michael Murray as an internationally renowned investigative journalist (the same role Kirk Cameron played, also implausibly, in the original); and — best of all, and the only reason to seek out this ham sandwich of a movie — Nicolas Cage, who delivers possibly the worst performance of his career as an airline pilot whose sins include thinking about cheating on his born-again wife (Lea Thompson) and coveting U2 concert tickets. All of this brings up a very important question for our times: Does Jesus snark? (1:50) *Metreon.* (Eddy)

**The Liberator** Lush production values and a smoldering performance by Venezuela's best-known acting export (Edgar Ramirez), elevate this Simón Bolívar tale from mere biopic to epic (bio-epic?) It begins amid revolutionary

CONTINUES ON PAGE 40 >>



"A BUTTON-PUSHING  
WORD-OF-MOUTH  
DYNAMO."

-STEVE DOLLAR, THE WALL STREET JOURNAL

"A SMART,  
HILARIOUS SATIRE  
OF THE OBAMA AGE."

-ERIC KOHN, INDIEWIRE



"A BITING SATIRE OF  
RACIAL POLITICS."

-JADA YUAN, NEW YORK MAGAZINE



"MONUMENTALLY  
TOPICAL."

-R. KURT OSENLUND, SLANT



A JUSTIN SIMIEN FILM

# DEAR WHITE PEOPLE

A SATIRE ABOUT BEING A BLACK FACE IN A WHITE PLACE.

LIONSGATE, ROADSIDE ATTRACTIONS, AND CODE RED PRESENT IN ASSOCIATION WITH HOME GROWN PICTURES A DULY NOTED, INC. PRODUCTION A JUSTIN SIMIEN FILM "DEAR WHITE PEOPLE" STARRING TYLER JAMES WILLIAMS, TESSA THOMPSON, KYLE GALLNER, TEYONAH PARRIS, BRANDON BELL, MALCOLM BARRETT, AND DENNIS HAYESBOTE. COSTUME DESIGNER KIM COLEMAN. EDITOR KATHRYN BOSTIC. EXECUTIVE PRODUCERS PHILLIP J. BAITELL, PHILIP DOUTON JONES, PRODUCED BY TOPHER OSOORN, PRODUCED BY STEPHANIE ALLAIN, PRODUCED BY LINDSEY FERRELL, PRODUCED BY ANGEL LOPEZ, ANNIE LENA WORTH, PRODUCED BY JONATHAN FERRELL, PRODUCED BY EFRAT T. BRODWIN, PRODUCED BY JUSTIN SIMIEN.

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CONT>>

tumult before stepping back in time to Bolívar's younger days; we're brought up to speed on the tragic early deaths of his well-to-do parents, as well as the yellow-fever death of his delicate Spanish wife and some globe-trotting that allows Ramírez to show off his flawless French (he also speaks Spanish and English in the film), and for Bolívar to meet characters who prove important to his crusade for Venezuelan independence. Bombastic battle scenes and grueling marches (in and across jungles, open fields, the snowy Andes, seaside forts, blood-stained villages, etc.) soon follow, with Bolívar's bravery and rousing speechmaking ("Freeeeedooooommm!") inspiring people across northern South America and beyond, from every class and race, to join his cause. If this two-hour film feels a bit tight for such a sprawling story — especially when you consider that Ramírez's breakout role came with 2010 miniseries *Carlos*, which lavished five-and-a-half hours on the career of Carlos the Jackal — it still makes for stirring viewing. (1:59) *Four Star, Sundance Kabuki.* (Eddy) **Men, Women & Children** The web of title characters in Jason Reitman's new film, set in a nonspecific-feeling Austin, Tex., stand in for a larger culture, digital native and immigrant alike, leading a significant portion of their lives online. A mother (Jennifer Garner) obsessed

with the invidious snares of the scrolling feed, feverishly tracks the digital micro-movements of her teenage daughter (Kaitlyn Dever of 2013's *Short Term 12*), sabotaging the latter's burgeoning relationship with a sweetly troubled, Carl Sagan-quoting ex-football player (*The Fault in Our Stars*' Ansel Elgort). Another mother (Judy Greer) embraces the seedier aspects of the mercantile web, bolstering her daughter's dreams of stardom by pimping out her image to private customers. A man (Adam Sandler) and a woman (Rosemarie DeWitt) drift unconnected through their marriage and seek recourse among web escorts and a dating site for cheaters. The message, underscored with motifs running thickly through the interconnected plot lines, is that our lives and relationships are echoed and overlapped by a ghostly online population, whom our loved ones experience, if they notice, only as a zoned-out absence, a silent withdrawal from the room. Reitman (2009's *Up in the Air*), who co-wrote the film with Erin Cressida Wilson (2002's *Secretary*), finds a wealth of visual tools for mapping this populace. Texts and Facebook messages bubble up and hover over crowd scenes in an overlay, flooding the screen with drifting commentary. At cheerleading practice, one paper-thin teenager silently backstabs another via a hailstorm of emoji. If the film doesn't issue a fiery polemic, most of its protagonists do seem caught in a stultified daze by a succession of variously proportioned screens; the emotional payoffs, and the brutal, awkward collisions, tend to come when they look up. (1:56) *Embarcadero.* (Rapoport)

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PG-13

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[MAGPICTURES.COM/TWOFACESOFJANUARY](http://MAGPICTURES.COM/TWOFACESOFJANUARY)

**Pride** In 1984 London, queer radical Mark (Ben Schnetzer) browbeats his coterie of fellow gay activists into raising funds for coal miners striking against P.M. Margaret Thatcher's firmly anti-unionist policies. Their success brings a reluctant invitation to visit and receive thanks from one small Welsh town of strikers, most of whom are not all that enthused to get helped by a buncha poofs. But in this loosely fact-inspired crowdpleaser by scenarist Stephen Beresford and director Matthew Warchus (a UK stage luminary whose only prior feature was the unfairly maligned Sam Shepard-penned *Simpatico* 15 years ago), adversity ultimately creates allegiance and understanding, despite such hurdles as ingrained prejudice (represented by Lisa Palfrey as a particularly homophobic miner's widow) and the still-new AIDS crisis. With Imelda Staunton, Dominic West, Paddy Considine, and Bill Nighy scattered among both the "pit and pervert" types, this feel-good flashback complete with a soundtrack full of New Wave oldies hits all the right notes even if there are few real surprises in the overall tune. (2:00) *Embarcadero.* (Harvey)

**This Is Where I Leave You** Jason Bateman plays Judd Altman, the hollow center of a clan of snarky, squabbling siblings — Wendy (Tina Fey), fractiously married with kids and pining for her high school sweetheart (Timothy Olyphant); Paul (Corey Stoll), who runs the family sporting goods store; and Phillip (Adam Driver), a philandering über-fuckup currently dating his former therapist (Connie Britton) — reunited somewhere in eastern seaboard suburbia by the death of their father. This vaguely sketched individual's last wish, they are informed by their mother (Jane Fonda), a therapist turned author who mined their adolescence for pop psych bestseller gold, was that, his atheism notwithstanding, they conform to Judaic tradition and sit shivah for him. A seven-day respite of quiet reminiscing and clarifying reflection, broken up by periodic bakka-and-whitefish-salad binges, could be good for Judd, whose recent misfortunes also include coming home to find his wife (Abigail Spencer) between the sheets with his shock jock boss (Dax Shepard), resulting in a divorce-unemployment double whammy. But there is no peace to be found at the Altman homestead, where fuses blow, siblings brawl, in-laws conduct high-volume international business transactions and reproductive rites, and Wendy's latchkey toddler wanders the property with his portable potty. Director Shawn Levy (2013's *The Internship*, 2010's *Date Night*) and writer Jonathan Tropper, who adapted the script from his novel, don't want any of the siblings, or satellite characters, to feel left out, and the story line is divvied up accordingly. But the results are uneven — lumps of comedy and genuine pathos dropped amid the oppressive exposition, pat resolutions, and swings in pacing from slack to frenetic. (1:43) *1000 Van Ness, SF Centre, Sundance Kabuki.* (Rapoport) **SFBG**





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Oct. 8-14, 2014

Mercury is still retrograde and there's a lunar eclipse on the 8th. Expect high intensity! It's time to change or be changed, folks.

ARIES

**March 21-April 19**  
Don't overcompensate for your intense feelings by acting defensively, Aries. If you feel wicked emotional that's because of the serious lunar eclipse in your sign; be brave enough to confront your emotions, not other people, or to explain away what you feel. Clarity will come through your heart, not your head this week.

TAURUS

**April 20-May 20**  
You've got to take a leap, Taurus. There is no path that is safe from risk, and no matter what you do, you will incur consequences. Instead of obsessing on details, ask yourself what the most wonderful gamble would be for you to take- and then take it! You're on the verge of something great this week.

GEMINI

**May 21-June 21**  
You're overwhelmed and you need to call your limits, Gemini. You may feel like you're running out of time and you have to do it all right now, but the truth is if you screw things up because you're half cocked, then you'll really have wasted your time. Prioritize and take things step by step this week.

CANCER

**June 22-July 22**  
If you look outside of yourself for answers you will continue to have this awful anxiety, Moonchild. The lunar eclipse on the 8th may feel like it's breaking your brain, but it's really trying to set you free. Be true to yourself above your fears and honor your heart above your head. Be brave and heartfelt this week.

LEO

**July 23-Aug. 22**  
With the lunar eclipse on the 8th you will have some very real relationship issues to contend with, Leo. Flush out your intentions before you confront people to make the best of this momentous energy. Be honest about what's driving you because you're in a great place to transform dynamics that aren't working.

VIRGO

**Aug. 23-Sept. 22**  
Do not force your will on others or get so attached to your vision of how you think things should be that you cannot see the beauty in what is. Your ego runs the risk of getting in your way, Virgo, so be on the lookout. Being too rational and reasonable can be a fancy way of not accepting where you're at, pal.

LIBRA

**Sept. 23-Oct. 22**  
If you're not scared you're not paying attention. This week your greatest desires are demanding to be felt, and the drive to have what you really-super want is as terrifying as it is exciting. Take a steady approach to what you feel destabilized about and tackle your fears en route to your dreams.

SCORPIO

**Oct. 23-Nov. 21**  
You aren't meant to take on other people's energies, even though you are so very good at it. There's helluv crazy vibes out there, and if you're not careful you'll feel like you're drowning in them. If you feel off, make sure it's for a good reason. You may need to take a time-out from people to get grounded this week.

SAGITTARIUS

**Nov. 22-Dec. 21**  
Embrace your vulnerabilities, Sag. There are so many high emotions racing around you (some your own, some belonging to others) that it would be easy to become reactive and make a big deal of minor malfunctions. Let things play out and don't act on every feeling you have this week.

CAPRICORN

**Dec. 22-Jan. 19**  
You just have to choose to be happy, Cappy; that's it. It doesn't matter if you have to break up with your date, cash in your 401K, or eat your cat's organic Meow Mix, it's your time to finally stop indulging in dancing with the devil you know. Let go of what's not working for you, even if it's terrifying.

AQUARIUS

**Jan. 20-Feb. 18**  
It's not important whose fault it is, Aquarius. Seriously. All you need to worry about is what you're going to do with the status quo. Things have changed and it's on you to adjust to them; don't blame others for being where they're at. Go with the flow instead of lamenting how it used to be, or how you think it should be now.

PISCES

**Feb. 19-March 20**  
Make no mistake, Pisces, everything that's going on for you is a beckoning from the universe to step up and be the person you want to be. You're not being challenged, you're being given opportunities. Know that your accomplishments are not luck — they're a validation of your awesomeness. Take it all in.

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Oct. 1, 8, 15, 22, 2014  
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Oct. 1, 8, 15, 22, 2014  
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